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Doctor WHO

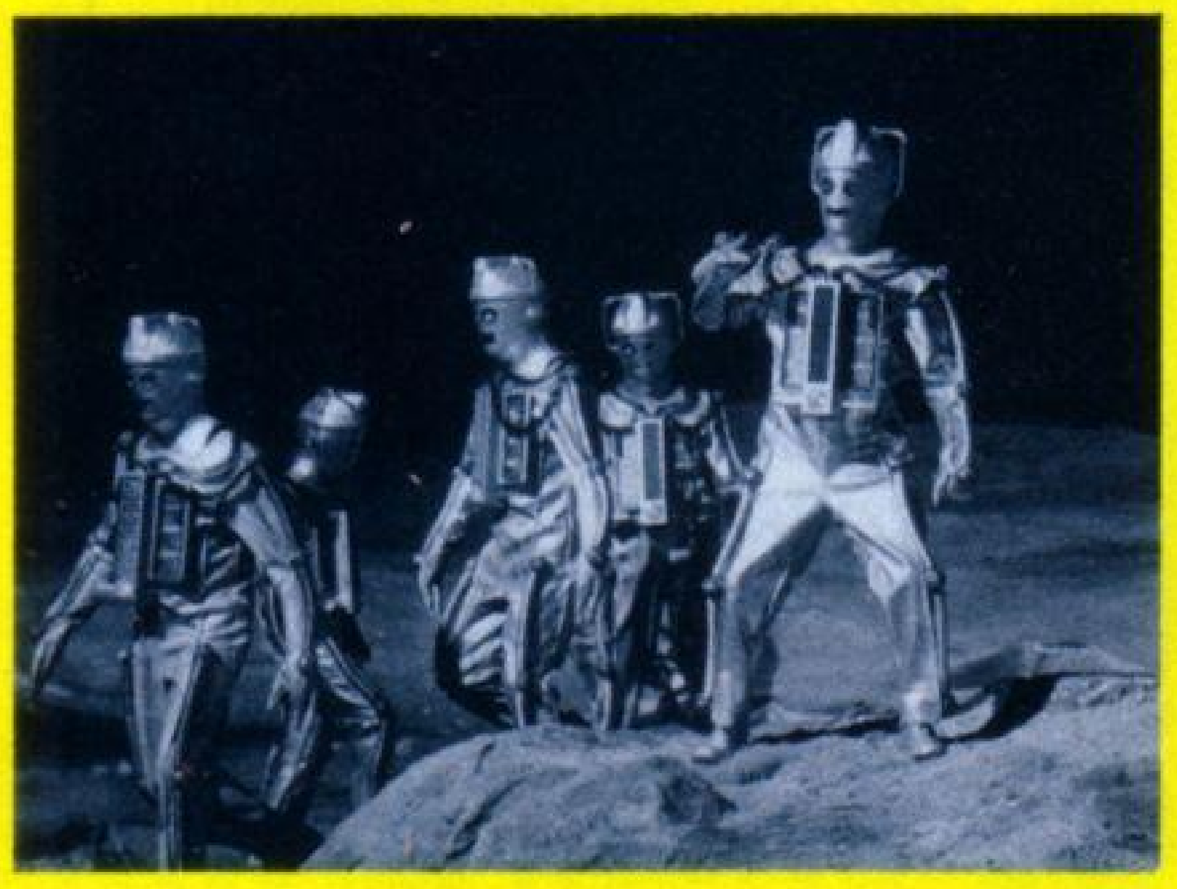
MAGAZINE™

No.138 • JULY 1988

Inside

Visual Effects

Dapol Competition



***The Moonbase* Archived**

Plus all the latest news

MATRIX DATA BANK

COLOURING CLEARED UP

First of all, a correction. Back in Issue 136 I replied to a letter concerning the apparent colour on the *Galaxy Four* clip in the *Whose Doctor Who* documentary of 1977. It would appear that my answer was not correct. I heard from Stephen Payne, editor of *Starburst* magazine, who was one of the people consulted over the clips for the documentary.

Stephen explained that the original idea was to 'colour' all of the black and white clips to give the entire documentary a more coherent feel, and so they were coloured in a variety of tints from blue and green to brown. On transmission, the BBC decided to scrap this idea and so the colour was killed on the black and white clips. However, the *Galaxy Four* clip slipped through and was transmitted with a blue tint.

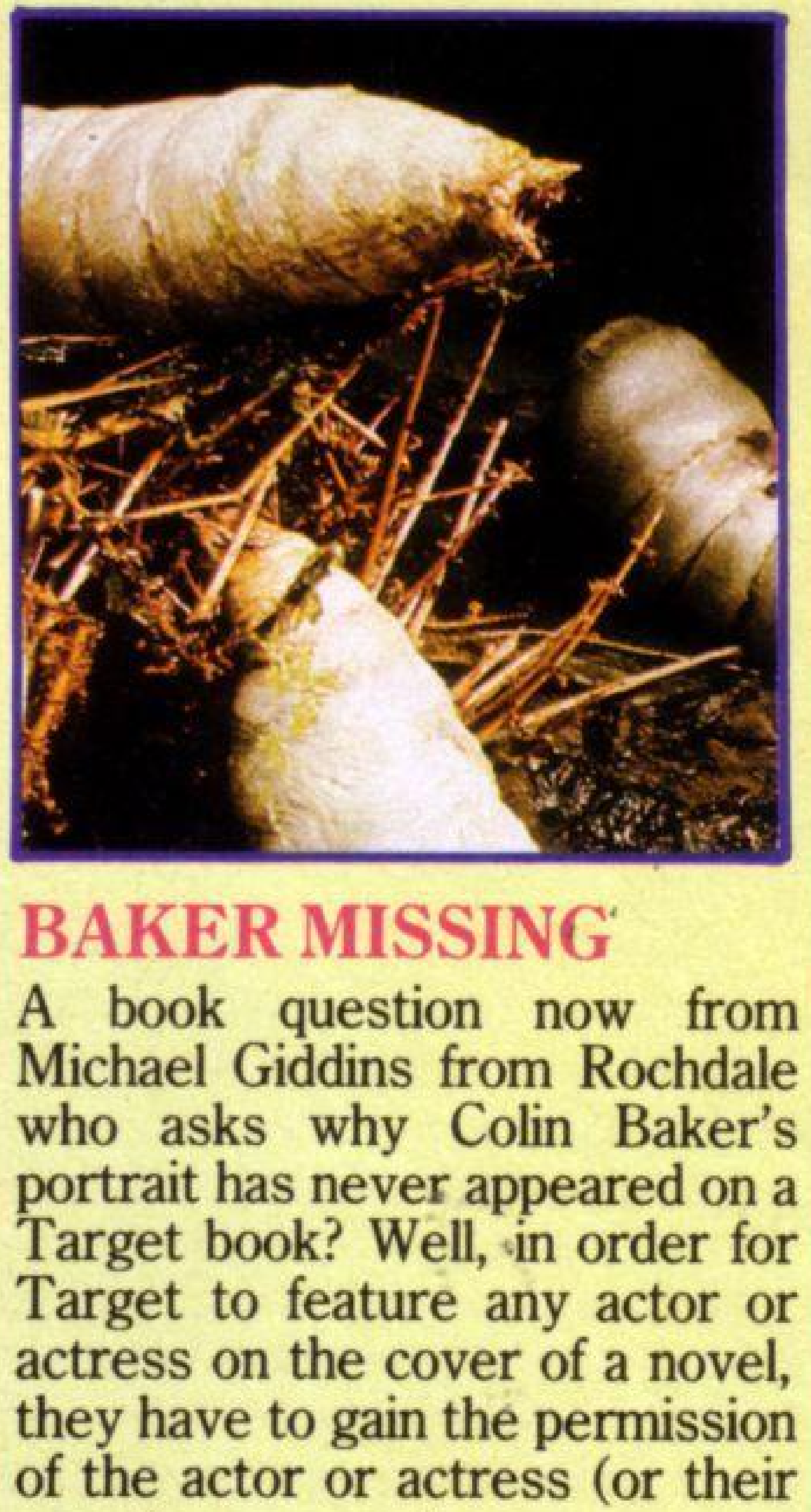
TRIVIAL PURSUITS

Moving swiftly on, and Paul Chandler from Salisbury has written in with a wonderful question. He asks in which stories the fourth Doctor offered someone a jelly baby, and in which stories the second Doctor wore the tall hat.

As far as I know, the Doctor only wore the tall hat in *Power of the Daleks* and *The Highlanders,* and the Doctor offered jelly babies to others in the following stories: *Robot, Ark In Space, The Face of Evil, Image of the Fendahl, The Sunmakers* (although there were Liquorice Allsorts in the bag) and *Destiny of the Daleks*. I have not included *The Pirate Planet,* because it was Romana who offered the jelly babies then and the Doctor also left a trail of Allsorts to distract the guard on the aircar. I don't think there are any other occurrences . . . unless of course you can come up with some?

NAME CHANGE

Next up a question from Mark Davies from Swansea who has been reading his copy of *Doctor Who and the Green Death,* by Malcolm Hulke and has noticed that the name of the chemicals company in the book is Panorama Chemicals, whereas in the TV version it was Global Chemicals. Why, wonders Mark, was it changed for the book? Quite simply, after *The Green Death* had been transmitted, it was discovered that there really was a chemicals company called Global Chemicals and so to avoid any confusion, Hulke changed the name for the novelisation.



BAKER MISSING

A book question now from Michael Giddins from Rochdale who asks why Colin Baker's portrait has never appeared on a Target book? Well, in order for Target to feature any actor or actress on the cover of a novel, they have to gain the permission of the actor or actress (or their agent) concerned.

In Colin Baker's case, he was having a lot of trouble with some American merchandise which was using his likeness without permission. Therefore his agent withdrew permission from all merchandisers to use his likeness for a time. Because of the inherent problems that this causes, regular publishers like Target opted not to use his face at all, rather than run into difficulties. Having said all this though, take a closer look at the cover of *The Caves Of Androzani* – there in the background is Colin Baker's face.

TERRIFYING MINES

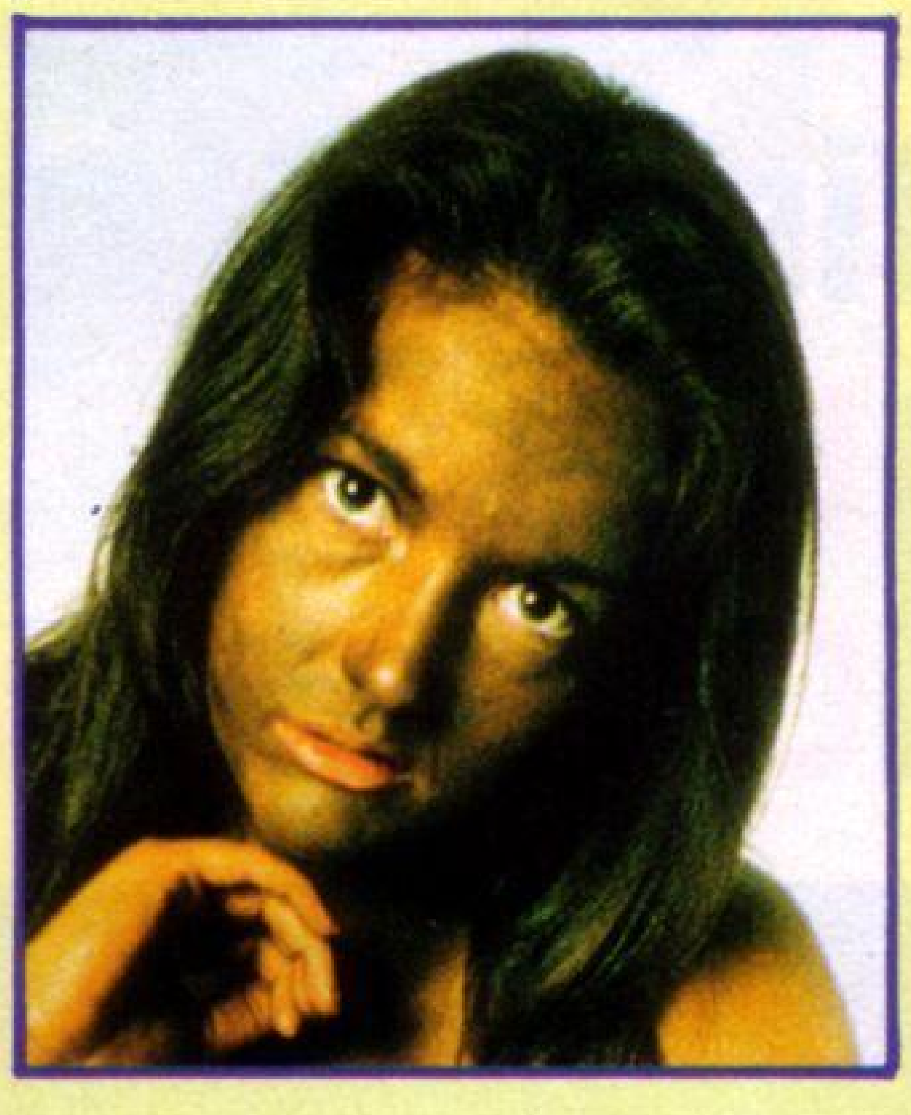
And now a request. I have received a number of letters about the *Doctor Who* computer game, *The Mines of Terror.* Has anyone out there managed to complete the game, and if so, would you care to share your solution with us? If you think you can help, the address is on the bottom of the page.

MORE MEMORIES

Finally, a few more memories. I do enjoy tracking these things down but what would help is if you could put your age on the letter, if you want me to place a memory, as that at least limits the possible stories.

Anyway, first off Richard Black writes from Harrogate with " . . . *a story with the Fourth Doctor. His enemy had a smooth round head with orange antennae. It seemed to be battling with the Doctor's mind.*" This story can, in fact, be found on general release as a BBC Video. It is from *The Brain of Morbius* and the scene in question is in the final episode where the Doctor does indeed battle with the title creature.

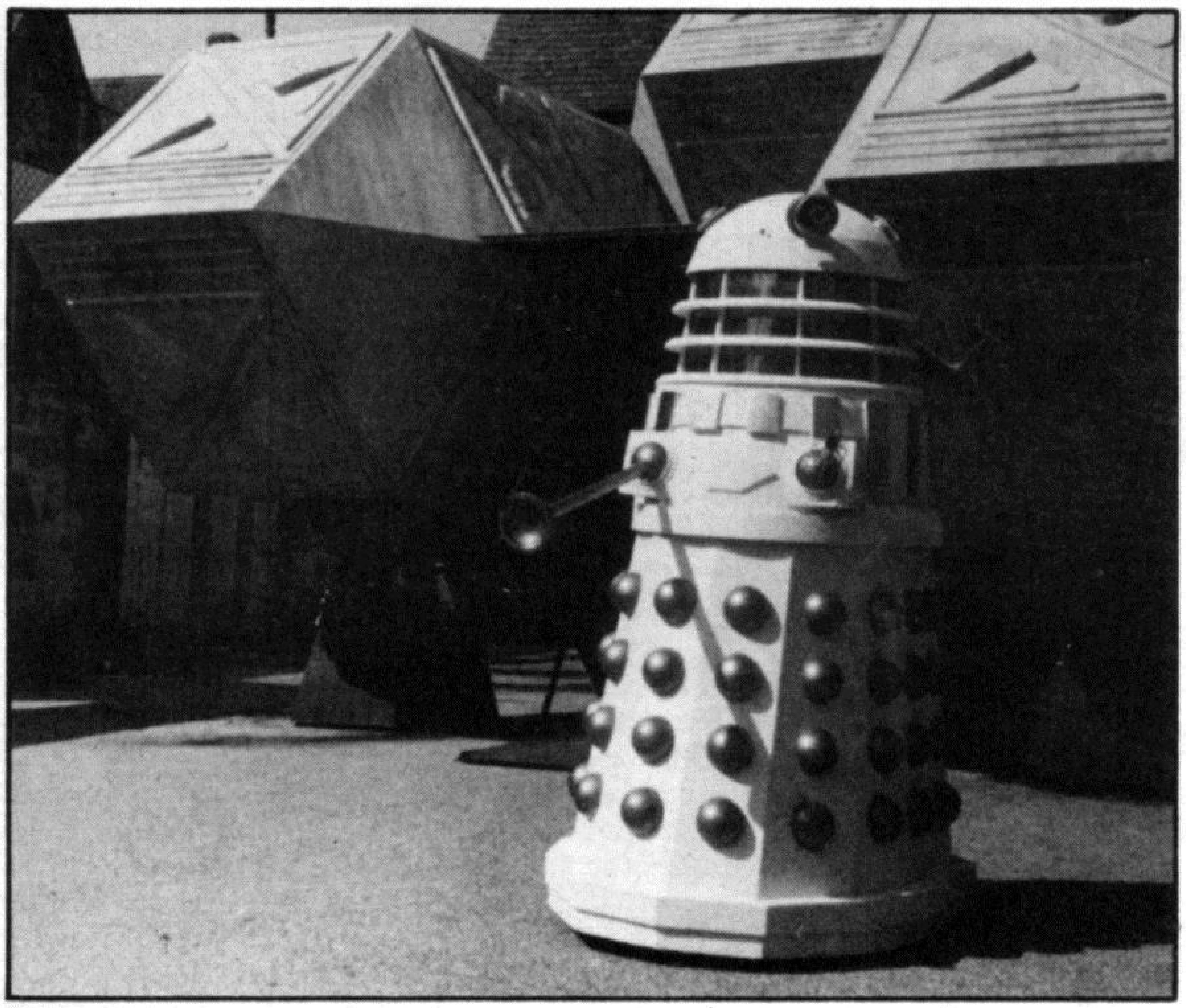
Next John Connolly of Belfast has a slightly trickier poser about another Tom Baker story. *"The Doctor has been separated from the TARDIS on an alien planet. The chief villain is in possession of the TARDIS and is trying to break in with no success. The villain first tries to get a locksmith to open the door, then tries burning it with a lazer beam. The villain is dressed all in black and the action takes place over a couple of episodes."* John is pretty sure that this is not the scene in *Four to Doomsday,* but I cannot think of a similar scene. Does anyone out there have an idea on this one?



Finally, two memories from S. Benson from Lincoln. The first concerns Leela being strapped to a conveyor belt and being carried towards a nasty black box. This is from *The Sunmakers* when Leela was to be steamed alive by the Usurian Collector.

The second I will leave you with for this month. *"The Fourth Doctor is talking to someone on a rooftop covered with snow. He then lifts up a kind of door and goes down a ladder into a large room."*

Send your queries to our compiler David Howe of the Doctor Who Appreciation Society at MDB, Doctor Who Magazine, 23 Redan Place, London W2 4SA. Please note that due to the large number of questions we cannot give personal replies.



"We don't have time for any more tea parties . . ."

The Doctor

Busy issue this month, with the conclusion of our latest comic strip story, and an excellent interview with Susan Moore and Steve Mansfield on the visual effects work they've done for several *Doctor Who* stories. We're covering *The Moonbase* in **Archives,** a Patrick Troughton story sadly incomplete in the BBC library.

Just what is complete you'll find out from our new series, an episode guide for every *Doctor Who* story since the pilot, back in 1963. This month, the guide covers Season 1. Season 14 won't be appearing for some time, but we are giving it the **Flashback** treatment in this issue and the next. I haven't even mentioned the Art Competition yet! So no, we don't have time for tea parties . . .

Doctor WHO MAGAZINE.

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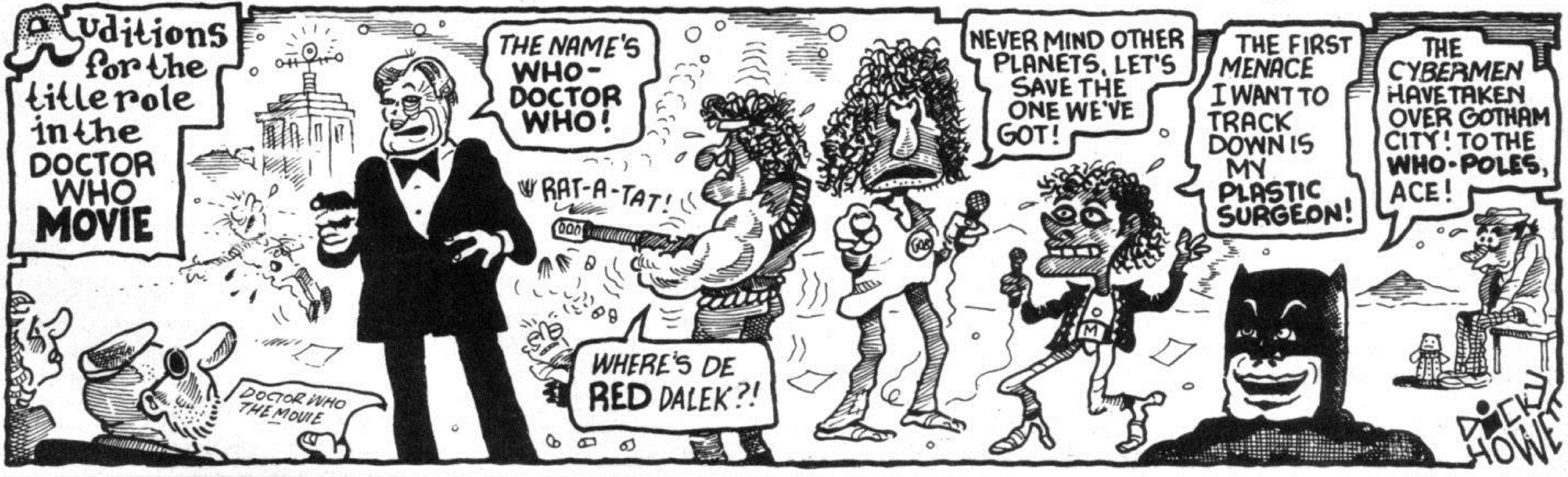
Auditions for the title role in the DOCTOR WHO MOVIE
THE NAME'S WHO-DOCTOR WHO!
RAT-A-TAT!
WHERE'S DE RED DALEK?!
DOCTOR WHO THE MOVIE
NEVER MIND OTHER PLANETS, LET'S SAVE THE ONE WE'VE GOT!
THE FIRST MENACE I WANT TO TRACK DOWN IS MY PLASTIC SURGEON!
THE CYBERMEN HAVE TAKEN OVER GOTHAM CITY! TO THE WHO-POLES, ACE!
DICKY HOWETT

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Gallifrey Guardian

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GREATEST SHOW: CAST NEWS

Peggy Mount will be playing the Stalls Lady in *The Greatest Show in the Galaxy*, the second story in Season 25. The cast also includes Christopher Guard as Bellboy and Gian Sammarco as Whizz Kid, who is well known for his role as Adrian Mole in the ITV series of *The Secret Diary of Adrian Mole*. Jessica Martin appears as Mags.

The running order for Season 25 is now established, with *Nemesis* concluding the season although *The Happiness Patrol* is the last story to be filmed. David Lasky is the Designer on *The Greatest Show* with Visual Effects being handled by Steve Bowman. The writer of *The Happiness Patrol* is Graeme Curry, another new writer to *Doctor Who*. His work includes a screenplay, *Over the Moon*, and an episode of the *The Bill*, now a bi-weekly series for ITV.

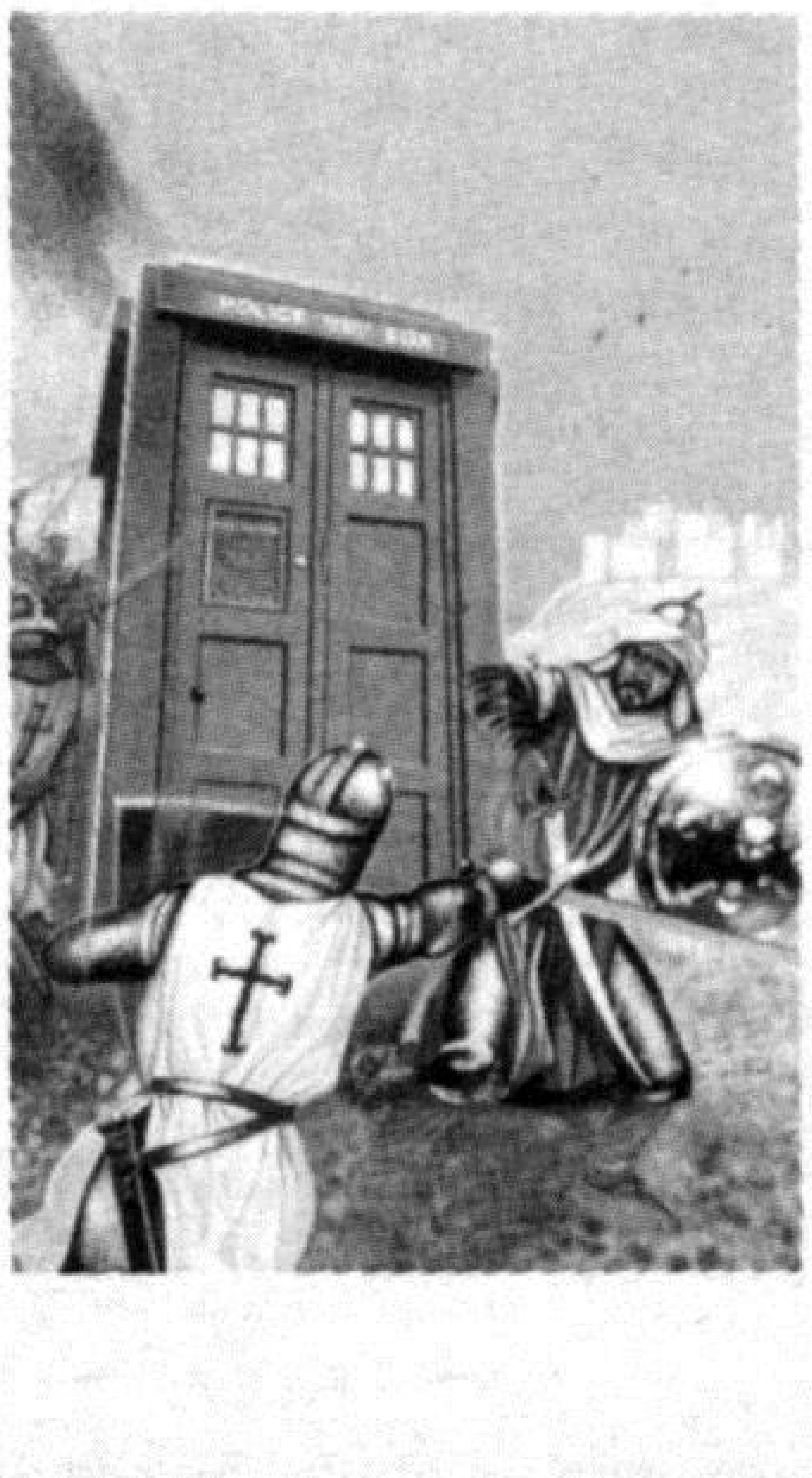
The Jersey Jagaroth, an American fanzine, recently published some fascinating insights into the stories for Season 25, which included a script detailing Ace's death. Other titbits included news that the Season was to be titled *War of the Time Lords*, with guest appearances by Jon Pertwee, Peter Davison and K9. Sad to relate, the entire report was nothing but an elaborate April Fool.

HARDBACKS SUSPENDED

W.H. Allen have suspended hardback publications of *Doctor Who* material until December. From that month on they will be publishing simultaneous W.H.Allen hardback and Target paperbacks of each new title.

Another interesting move is the publication of *"Doctor Who* Classics" under the Star Paperback banner, which are usually associated with marketing aimed at a higher age group. The books will feature two *Who* stories in one book, with new covers. *The Myth Makers/Gunfighters* combination by Donald Cotton is to be released on 18th August, along with *The Dalek Invasion of Earth/The Crusaders*. *The Krotons/Seeds of Death* will be released on September 15th.

Given the extent of *Who* books novelised, it seems a shame that the stories are not consecutive adaptations of the television series. Peter Haining has yet another hardback book on schedule for September, entitled *Doctor Who – 25 Glorious Years*. This is priced at £14.95. This month's paperback release is *Vengeance on Varos* by Phillip Martin, at £1.99.



DALEK BOOK NEWS

Terry Nation and John Peel are collaborating on a new Dalek book which will finally establish a continuity for all the Dalek stories. Provisionally entitled *The Official Doctor Who and the Daleks Book,* it will include the original storyline for *The Dead Planet,* the first Dalek story, and give a complete Dalek history.

John Peel is a well known archivist of both American and British fantasy television, while Terry Nation created the Daleks and many other popular monsters for *Doctor Who*, as well as *Blake's Seven*, and the post-bacterial holocaust world of *The Survivors*.

The book is scheduled for publication later this year in the United States, then an English version will be released by W.H. Allen. John is also working on the novelization of *The Chase* for W.H. Allen, and will be following that with *The Daleks' Masterplan*, as soon as the format for that is worked out.

DALEK FACTS

The Dalek operators for *Remembrance* are Cy Town, Tony Byrne, John Scott Martin and Hugh Spight. Voices are Royce Mills, Roy Skelton and Brian Miller. Apart from the filming in Hammersmith, location work also took place at Kew Bridge Steam Museum. **LETTERS Page 33.**

LONGLEAT '88

The *Doctor Who* Exhibition at Longleat House, near Warminster in Wiltshire, opened its doors to the public on March 26th. This year's showcase, again the handiwork of Designer Martin Wilkie, features many new "action" displays and a number of old monsters and props in celebration of *Doctor Who*'s Silver Jubilee. The Exhibition will be open from 10.00am daily until the end of October. **DWM** will be running a photo feature by Phillip Newman in a future issue.

TARDIS TELEPHONE

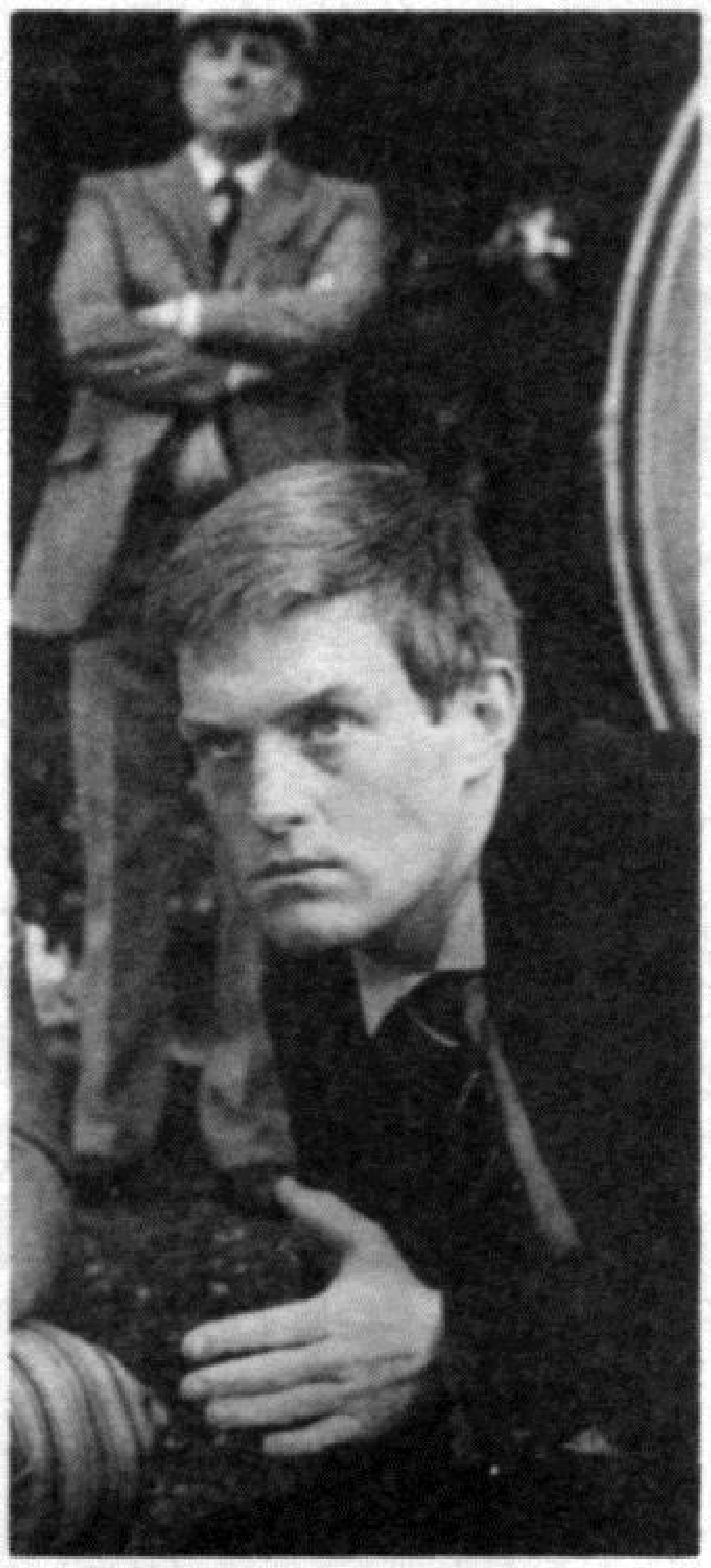
The TARDIS telephone used by Cilla Black on *Surprise, Surprise!* goes on sale sometime in June or July this year, according to BBC Enterprises. The telephone box, produced by Holdcourt, is designed as a Police Box, the doors of which push open to reveal a telephone.

It follows the successful sales of the red telephone box by the same company, and will retail – here's the bad news – at around £100. It will be on sale in Harrods and BT shops.

ELSEWHERE...

Former *Doctor Who* stuntman, Stuart Fell, has developed a safe, soft version of the Diabolo, a traditional children's toy. Called the Diabolo Stunter, he came up with the idea whilst recovering from an accident he had during the filming of George Lucas's latest film, *Willow*.

Nabil Shaban plays the title role of *Hamlet* in an adaptation by Hugh Hayes. The play has been taken on tour by the Cleveland Theatre Company.



Mark Strickson appeared on Channel Four in May, in a play entitled *Looking Back*, in which Mark played the husband of a couple whose marriage is breaking up, but who are on holiday on a narrowboat with three of the wife's elderly relatives. Mark has also had a bit part in *Casualty* for the BBC.

DAPOL FIGURES REPORT AND COMPETITION – PAGE 12

ADVANCE CONVENTION NEWS

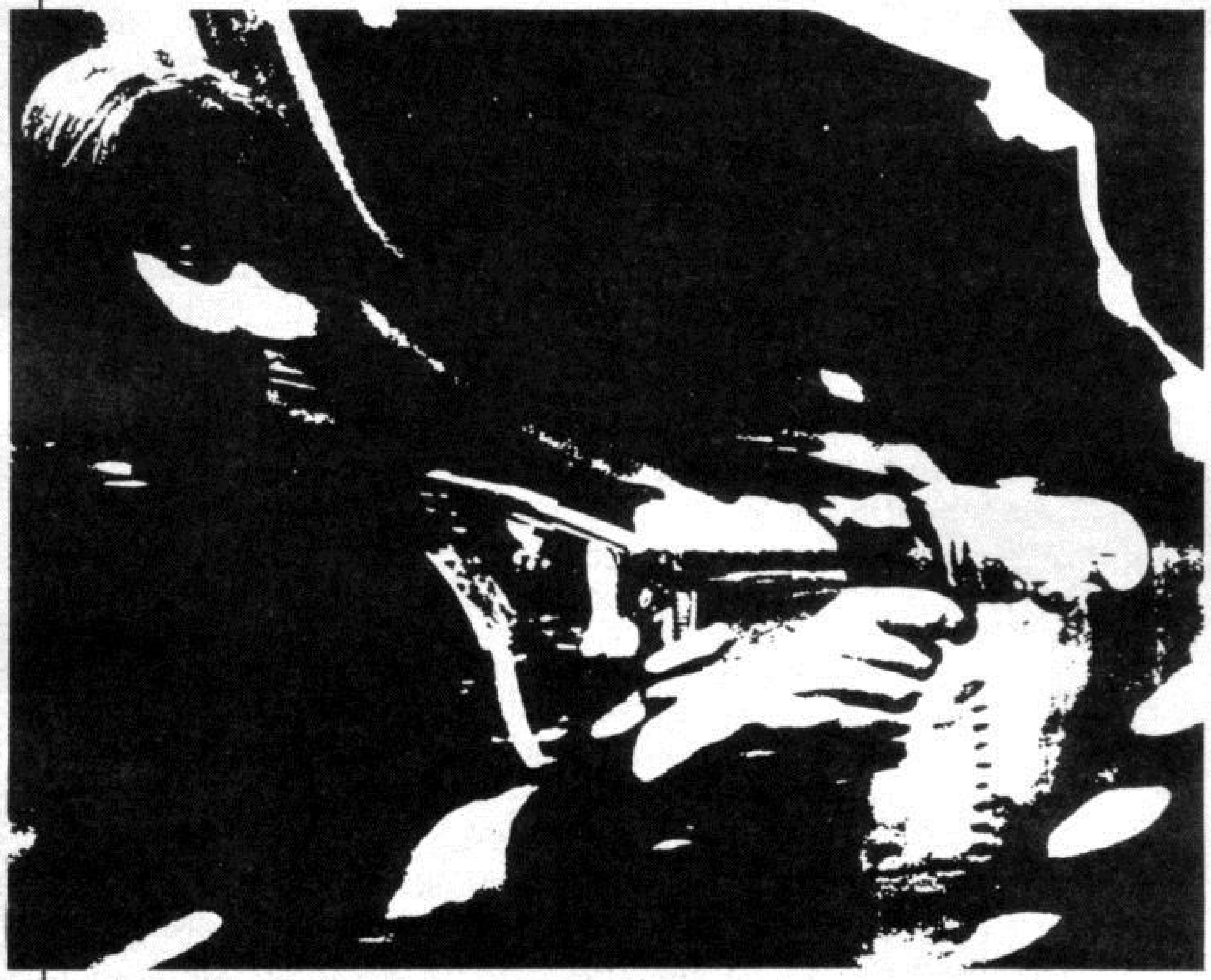
Friday 12th August-14th August are the dates for **TARDISCon** '88 in St. Louis, U.S.A. Tickets $35 until July 15th. Orders or more information from TARDISCon, P.O. Box 733, St. Louis, MO 63188. Cheques payable to the Celestial Intervention Agency, include an s.a.e. with all correspondence.

SUPERCHANNEL AND CONVENTION NEWS – SEE RELTIME, PAGE 32

MISSING EPISODES

The hunt continues!

Richard Marson explores the depths of the BBC Archives and speaks to the head of the department, Adam Lee, to discover if the classic series, amongst other vintage programmes, is being preserved for the benefit of future generations of devotees . . .



The Dalek Masterplan: **several missing episodes to this William Hartnell epic, including *The Feast of Stephen* episode, which was only broadcast in Britain.**

In the last few years, vintage television has enjoyed something of a renaissance. Channel Four started the revival trend in its early days, and in the last couple of years ITV and the BBC have finally cottoned on to the massive potential of their vast film and video tape holdings.

With the growth of cable, satellite and the domestic video market, there are more and more opportunities to re-use material. *Doctor Who* enjoys special status as it is a well recognised 'cult' series – planners and market men know there is a willing audience out there, many keener on the old material than the programme as it is today.

Most fans are well aware that this healthy situation has only developed recently. For years, the official attitude to 'out of time' programmes was casual and lacking in organisation. Thousands of hours of interesting and valuable television were wiped or lost through the lack of any official policy regarding series and shows that were no longer current.

Recently, **DWM** spoke to the BBC's new Head of their Brentford Film and Video Tape library, Adam Lee, and asked him about some of the many complexities involved in preserving the series' past, and in safeguarding its future.

"It can be very technical. In our library we hold material on a wide range of formats, from 16 and 35mm film, through to two and to half inch video tape, and material on non-broadcast standard VT. We're constantly updating and I reckon that there will be space problems in the long term."

The post that Adam has taken over from Steve Bryant was first created in 1978, after a distinguished committee, headed by BBC historian Lord Asa Briggs, had published its archival recommendations. This committee was central to the careful policy of preservation that is the norm today.

Up until then, material was junked or re-used as soon as the parent department of the programme had authorised its release. Such an artistically disastrous procedure – the one that decimated early *Doctor Who* not to mention many other famous and influential shows – will never be allowed to happen again.

"Every programme now goes through a formal procedure designed to ensure that nothing of interest or importance gets lost. There are three kinds of safety checks to negotiate before a programme is junked. After the parent department has released it, I will take a look at it – this job involves watching a lot of television – and then it might go through BBC Enterprises. Finally, the National Film Archive have a kind of option on it. They used to select material and pay for a copy, but now they're more interested in material that we don't want to keep."

AXOS FIND

Adam estimates that about 80% of the BBC's current output is kept. A few live programmes are not recorded, but they are the exception and not the rule. Only a few *Multi-Coloured Swap Shop* editions still exist for instance. As a side note, many preservation orders have been placed upon programmes such as *Blue Peter, Superstore* and *Going Live!* for the very reason that they feature interviews with various Doctors.

Blue Peter is a special case as literally thousands of the programmes were kept by order of Editor Biddy Baxter, hence early appearances of stars like Jon Pertwee have been preserved on tapes of the show.

One particularly interesting piece of tape, that Adam was able to reveal had been saved, was a 70 minute studio recording spool catalogued as featuring scenes and re-takes from the 1971 classic *The Claws of Axos*. Included among the sequences is the original opening sequence of the story, complete with the never used title 'The Vampire From Space'.

This material will not be junked, though studio inserts are usually the first programme material to be dispensed with. It is only kept in case there might be a possible re-edit before a foreign sale or a repeat. The basic policy of the Archive is to process material for re-use and to provide a record of the BBC's output.

Their inquiries system is for internal use only, however Adam says he would love to hear from anyone with possible knowledge of further *Doctor Who* episodes in existence outside the BBC. Nagging for repeats and videos is a waste of time as it's not his department.

As for the return of old material, the BBC are obviously in a bit of a tricky legal situation. "It's a kind of Catch-22, really. We obviously can't threaten to

▶

prosecute, because that way we'd never get anything back but by the same token, private film collectors can be very difficult to deal with."

There is an element of egotism and competition when something is such a cult – the same applies to missing pop performances of classic status. When something is returned, the film is viewed, cleaned so as to enhance the picture as much as possible, and then a duplicate negative is struck. From this a print is made, including the soundtrack, and then the original is returned to the donor.

DOCTOR INTACT

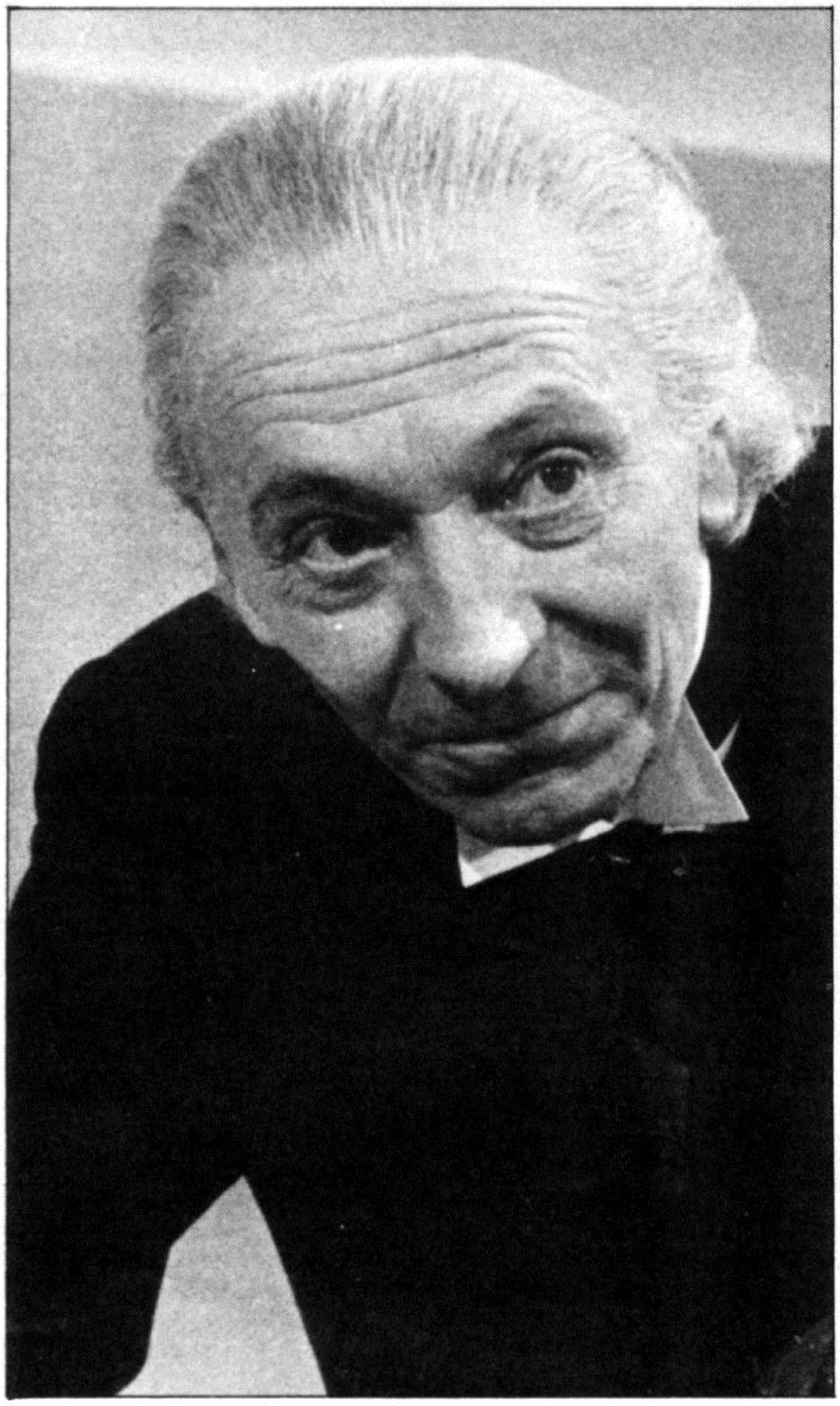
"I'd like to stress that with the interest in *Doctor Who,* everything we have is preserved. Maintenance is a big problem, as we have something like 65,000 two inch video tapes and 100,000 one inch tapes here and so we obviously can't keep a regular check. A lot can go wrong with a tape – like clogging, white ox, and drop out of a very severe nature. For overseas sale, film is converted onto videotape and that tape is then converted to the 525 line format. All the complete black and white stories have been sold to the States in this format."

Those who purchased the recent BBC Video release of *Death To The Daleks* will probably have noticed that there is a noticeable jump in quality between episodes one and two. This is because the first episode was a copy – or dub – from a 525 line master and not the original 625 line tape. Since then, it has been established that a 625 line tape of the first episode does exist overseas, in Australia, and Adam tells me that the Archives have now had a copy of that original sent to Brentford. This, however, is not of the standard required and so another will probably be ordered.

If you're wondering why the Australians can't simply return the original, this is because they still retain the viewing rights to this particular story.

As far as material sold overseas is concerned, the BBC's sales agreement stipulates that at the end of the rights period, a programme must either be returned or destroyed. Convenience meant that the latter was often the course followed, which as a result limits the possibility of further *Doctor Who* episodes being returned from abroad.

The *Death To The Daleks* video release has served to set a potentially rewarding precedent. At first it was thought unlikely that the BBC would release 525 line material onto commercial cassettes, but this has now been challenged. As many of the Jon Pertwee episodes are only held in colour on 525 line copies, this could be of enormous benefit to fans.



Just for the record, Adam cleared up the difference between the 525 and 625 line system. "Basically, the less lines, the worse the quality. A 525 line picture is fuzzier and grainier and in effect, a 525 line *Doctor Who* is two copies down from the original. They can be a bit washed out. "The best example of this can be seen on current editions of *Dallas.* Originally sent to the BBC on crystal clear 35mm film, it now arrives converted from 525 line tape and many have noticed the drop in picture quality.

New technology points to a future where high definition television, with as many as a thousand or more lines in a picture, will be the norm. This will reveal an even more marked loss in picture quality among the older episodes.

Up until 1967, all *Doctor Who* was made on 405 line tape, which is very crude by today's standards. Film recordings of the later black and white episodes are consequently of a higher quality. Early videotape had other limitations. Burning flames or too bright light would simply be too much to register properly, and the picture would either 'burn out' or flare badly.

FADED COLOUR

Colour film fading is another worry for the Archives, but this only affects one *Doctor Who* – *Spearhead From Space* – and this has been transferred to video tape, so that it should not be impaired. Quite often film is transferred before a broadcast as this makes it easier for actual transmission purposes.

Doctor Who is not the only programme that Adam would like to see back in the library. "Obviously there is a lot of stuff that has enormous interest historically, and culturally, that we would probably not re-screen in whole form. *Hancock's Half Hour* and *Doctor Who* have a certain timeless quality about them and people will always want to see them in their original form. But there is a lot of material that we'd like to see back just to make our archive more representative of the earlier years of the television service."

Adam is hopeful that further finds will be made across the board, whereas for *Doctor Who,* the last six years have proved that episodes can turn up from all kinds of weird and wonderful hiding places.

Some, like *The Faceless Ones* part one and *The Celestial Toymaker,* part four, were located in the vaults of overseas TV stations (the most spectacular example of this being the discovery of complete prints of *The Time Meddler* and *The War Machines* in Nigeria). Others made their way from private collectors, some of whom are surprised that *Doctor Who* is such a sought after commodity. *The Evil of the Daleks,* part two was actually discovered during a car boot sale!

Whatever the source, clearly the most important thing is to continue the collective effort of safeguarding as much as possible of the series' past. Time does not have a beneficial effect on film kept in poor condition.

Some eight years ago, when *Doctor Who Magazine* ran its first interview with the BBC's then archive selector Sue Malden, and then four years ago when we talked to her successor Steve Bryant, both were insistent on the point that the BBC offer unique conditions for storing material in the best condition possible.

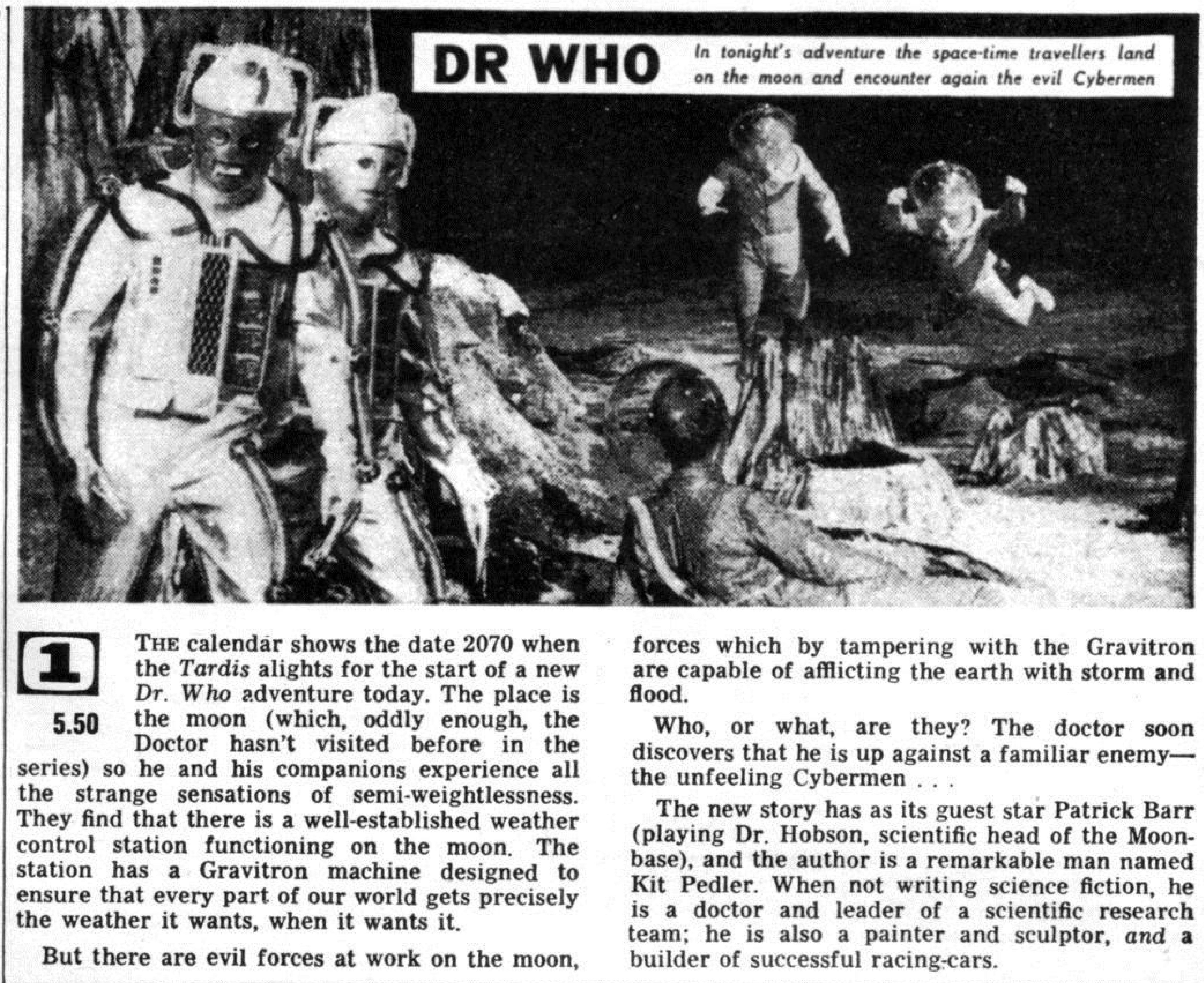
Adam Lee was equally insistent on that point. "You can – and do – clean up what material is returned, but there is a stage where the damage becomes virtually irreversible. If there is material out there we don't have, of course we are interested. We've done all we can to assure fans and collectors that all we want is a copy and that no legal repercussions will ensue as a result of a discovery. We can do no more except hope that whoever can help, will help, before it is too late."

As ever, *Doctor Who Magazine* will be more than willing to pass any leads on to Adam, whilst ensuring complete confidence is maintained all round. So let's hope for some good news as soon as possible – it'll be in these pages, so keep watching this space . . .

Interview conducted by Richard Marson.

Many thanks to both Adam Lee and to David Stead of the BBC's Film and Videotape Library for their help and information.

ARCHIVES



RADIO TIMES February 9, 1967

DR WHO *In tonight's adventure the space-time travellers land on the moon and encounter again the evil Cybermen*

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THE calendar shows the date 2070 when the *Tardis* alights for the start of a new *Dr. Who* adventure today. The place is the moon (which, oddly enough, the Doctor hasn't visited before in the series) so he and his companions experience all the strange sensations of semi-weightlessness. They find that there is a well-established weather control station functioning on the moon. The station has a Gravitron machine designed to ensure that every part of our world gets precisely the weather it wants, when it wants it.

But there are evil forces at work on the moon, forces which by tampering with the Gravitron are capable of afflicting the earth with storm and flood.

Who, or what, are they? The doctor soon discovers that he is up against a familiar enemy—the unfeeling Cybermen . . .

The new story has as its guest star Patrick Barr (playing Dr. Hobson, scientific head of the Moonbase), and the author is a remarkable man named Kit Pedler. When not writing science fiction, he is a doctor and leader of a scientific research team; he is also a painter and sculptor, *and* a builder of successful racing-cars.

The Moonbase

EPISODE ONE

The TARDIS and its occupants, the Doctor, Jamie, Polly and Ben, are hurled around totally out of control. As the craft stabilises and lands, the Doctor is lost for an explanation, and the travellers look out on a barren, cratered world of night on the scanner.

Polly thinks it is Mars, and that the Doctor has finally managed to steer the TARDIS, but Ben recognises the image as the Moon. The Doctor is eager to move on, but the enthusiasm of Polly and Ben makes him agree to half-an-hour's shore leave. He has some spacesuits in his old chest.

As the travellers emerge from the police box onto the grey surface, Polly thinks she sees a glow in the sky over the horizon. She is mystified by the heavy clogs on her spacesuit until she realises that the low gravity means she can jump huge distances.

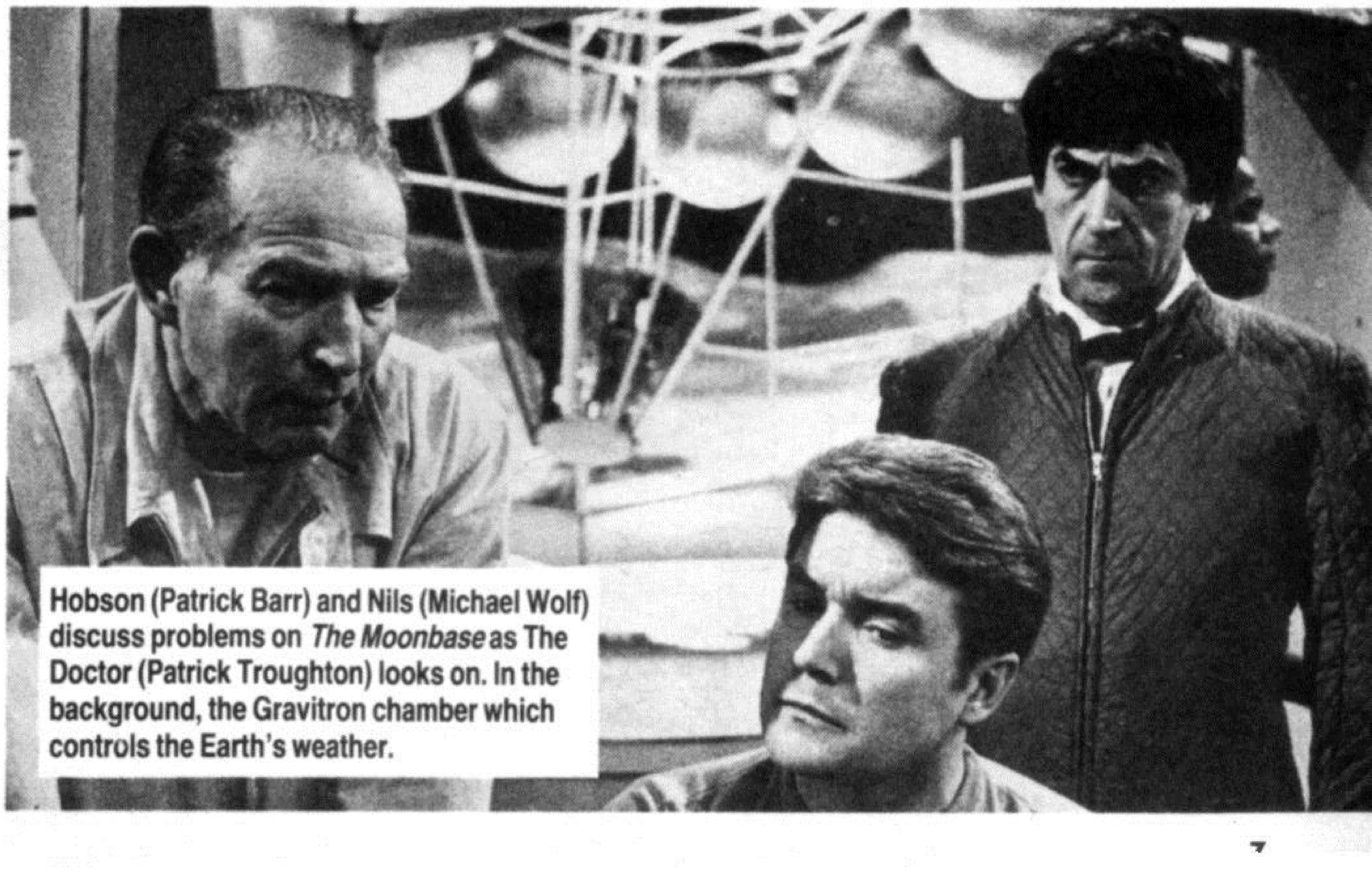
The Doctor's friends leap around enjoying low gravity and suddenly Jamie disappears over a ridge. He falls unconscious into the moat around a huge lunar base. The airlock doors open and two spacesuited figures emerge to find the Scot, taking him back inside. The Doctor, Polly and Ben follow.

In a huge control room, men of different nationalities are hard at work around a huge probe machine. Those actually in the partitioned section of the device are wearing acoustic headgear for protection. Each bears a number and flag of his native nation on his tunic.

Suddenly the lights on a map of the world burst into life and a siren indicates an emergency. One of the operators has collapsed at his post, his face and hands now lined with black streaks. Hobson, the English No. 1 and base commander attends the situation with his assistant Roget Benoit, the French No. 2, and has Bob, another operator, take the patient away to the Medical Unit.

This is the second victim, the first being their doctor, Evans. Nils, the Danish astronomer, calls the crew before Hobson as Sam enters with the Doctor, Polly and Ben. Bob has already seen that Jamie is taken to the Medical Unit.

Whilst Benoit takes Polly to see her friend, the Doctor and Ben are questioned by Hobson. The Doctor learns the gravity ▶



Hobson (Patrick Barr) and Nils (Michael Wolf) discuss problems on *The Moonbase* as The Doctor (Patrick Troughton) looks on. In the background, the Gravitron chamber which controls the Earth's weather.

device they are operating is the Gravitron, which controls the Earth's weather via the tides as it has done for twenty years, and caused the bumpy landing. The date is 2070. On hearing that the visitor is a Doctor, Hobson introduces him to the rest of the crew.

At that moment, another operator collapses and the Gravitron drifts, causing a hurricane to threaten Hawaii. International Space Headquarters Earth soon calls Weather Control Moon and Hobson tells them of the situation, asking to speak to Controller Rinberg who is unavailable.

After the radio communication, Nils says he is sure they were being monitored again, and indeed a saucer-like craft in a shadowy crater is listening in on the Moonport's frequency. Headquarters place Moonbase in quarantine. As Bob takes the Doctor and Ben to the Medical Unit, Hobson addresses his remaining men with a morale-boosting speech.

Jamie is treated in the Medical Unit, but is still delirious, and his friends hear him asking them to stop the McCrimmon Piper getting him – a figure which is supposed to appear to a McCrimmon just before death.

The other beds contain Evans and the two other infected men. Sending Ben to help in the control room, the Doctor feels the signs and symptoms don't indicate a virus at all.

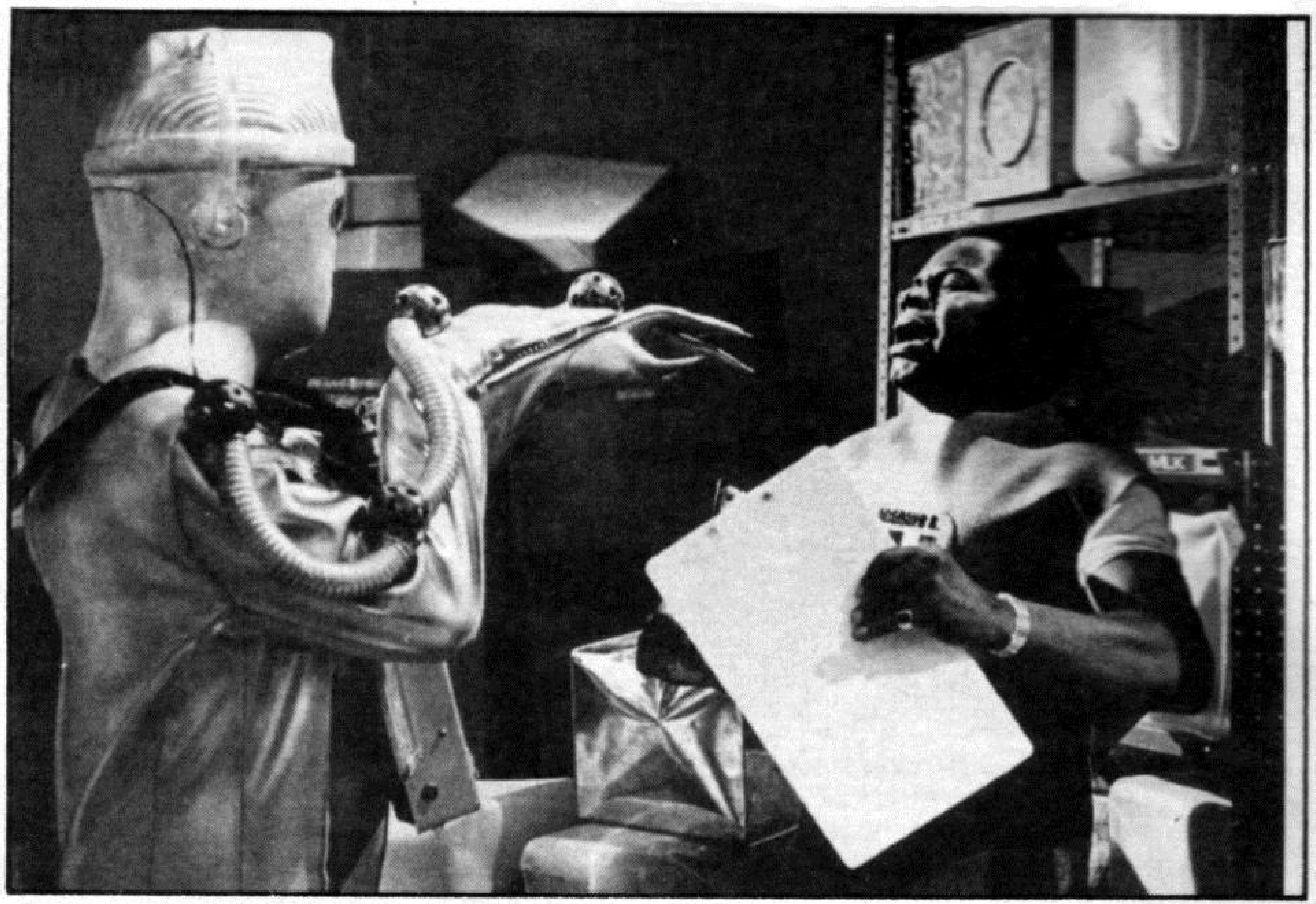
Hobson logs two more momentary drops in pressure as Ben enters the control room. He is sent to help Ralph in the food store. Down in the food store, Ralph finds a broken bag of sugar as Ben arrives. The men split the supplies list and separate.

Ralph is alone when a metallic silver figure emerges from the shadows and sends a spark of energy shooting between its hands across his body. Ben hears Ralph cry out, but the man seems to have vanished.

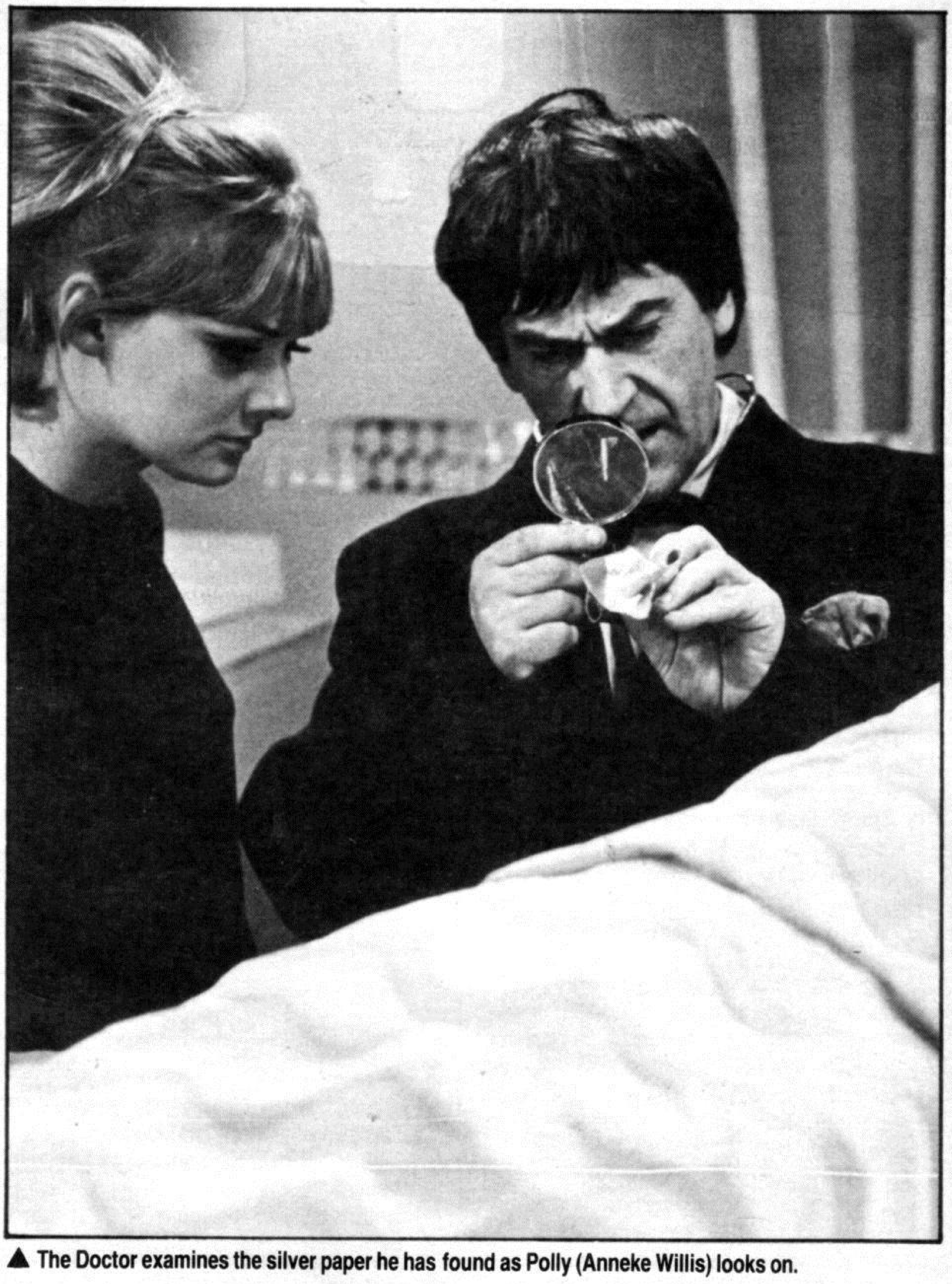
The Doctor shows Polly a scrap of silver paper he has found as Evans cries out about 'the silver hand', screams and dies. The Doctor leaves to inform Hobson, who is already hearing from Ben in the control room that Ralph is missing when the Doctor enters with his news. Before telling Earth of the death, Hobson decides to see for himself.

Jamie gulps a glass of water, and as Polly turns to get some more, she catches a glimpse of something leaving the sick bay. Screaming, she is soon attended by the Doctor, Hobson, Nils and Bob, the latter two conducting a brief but negative search. Hobson is outraged to find that under Evans' blanket, the corpse is missing. Benoit dashes in announcing another misalignment with the Gravitron, and Hobson leaves telling the Doctor to find the body.

The Doctor leaves Polly for a moment, and she goes to fetch some more water. From the shadows now comes the huge silver form of a Cyberman, advancing on the delirious Scot who thinks the Phantom Piper has come for him.



▲ Ralph (Mark Heath) is attacked in the stores by a Cyberman.



▲ The Doctor examines the silver paper he has found as Polly (Anneke Willis) looks on.

EPISODE TWO

The Cyberman pauses by the weakened Jamie, and then moves on to pick up an infected man and carry him out, just as Polly enters. Her screams bring the Doctor, Ben, Hobson, Sam and Nils back.

Hobson is sceptical of Polly's claim that she saw a Cyberman as they were destroyed when their planet Mondas blew up. He tries to sum up the situation. Men have disappeared from the base, and yet no spacesuits are missing. He suspects the new arrivals, whom he knows nothing of, and gives them twenty-four hours to find a cure, and the bodies.

The Doctor is convinced they are not really facing a disease, and intends to use Evans' pathological research equipment, and examine the remaining victim. Hobson leaves, and Polly learns that the Doctor took a degree in medicine with Lister in Glasgow, 1888.

Hobson and Benoit attend to another problem with the Gravitron, which is not responding as intended. Their main worry is holding Hurricane Lucy in the Pacific. Soon, Rinberg calls Hobson from Earth. Thirty minutes ago Miami had a heatwave, and now Lucy is overhead.

Benoit is in favour of shutting the machine down, but Hobson and Rinberg object. As Hobson, Nils and Benoit engage in a thorough check of all the systems, the Doctor enters and moves around taking samples of all sorts of things, including one of Nils' boots.

After Ben leaves Polly to find a fresh supply of interferon, Jamie begins to moan again, thinking he is in the house of the Piper. As Polly tends him, a Cyberman walks up behind her. The spark from the silver hands sends her to oblivion, followed by Jamie, and the silver giant picks an infected man to carry away. The Doctor enters moments later to find Polly unconscious.

The Cyberman carries the body out of the base through a make-shift hatch cut into the outer walls. Up in the control room, this registers another drop in pressure. The team trace the defect in the Gravitron to one of the probe control antennae on the surface, which Sam says has two pieces missing.

Hobson immediately realises this occurred after the strangers arrived, and feels they are responsible. He sends Joe to fetch Jules and Franz to go and repair the damage, and sets off to confront the Doctor and his friends, just as Ben dashes in to announce another patient has gone.

Sam readies Jules and Franz in their spacesuits at the airlock, and the men move out onto the lunar surface. In the Medical Unit, the Doctor is at a loss to draw any conclusions from the things he has collected and examined when Hobson storms in. Suddenly, the Doctor cries that he has found something and must have room. After Hobson has withdrawn, the Doctor admits to Polly that he was bluffing and has found nothing.

Jules and Franz repair the antennae, but are then ambushed and savagely cut down by two Cybermen. In the control room, Polly passes the coffee around as the Doctor admits to Hobson that he has found nothing. Suddenly, another man collapses at the controls, and as the team struggles to bring the Gravitron back under control, the Doctor realises that the 'disease' is in the sugar of the coffee the man just drank.

Hobson waits as the Doctor analyses the sugar beneath a microscope in the Medical Unit and finds a large neurotropic virus that attacks the nerves, hence the black lines under the skin. He announces that the Cybermen have infected the base.

Hobson is still sceptical until the Doctor points out that the Medical Unit was the only part of the base not to be searched. Sweeping aside the blanket from one of the beds, the Doctor reveals a Cyberman, which levels its gun at the group.

EPISODE THREE

One of the crewmen tries to attack the Cyberman, and is gunned down as a second Cyberman enters. They know who the Doctor is, and tell Hobson that they need the dead men, who will be 'altered' for control. Jamie is useless to them as he has not had neurotope X and his head is damaged. The others are now ready for 'conversion'. Ben and Polly are left in the Medical Unit with Jamie whilst the Doctor and Hobson are herded to the control room.

In the Cybermen's spaceship, Evans, now fitted with a strange helmet, undergoes a series of tests where the Cybermen command him to move in a certain way, and he obeys. The controlled men are transferred to capsules.

Roget Benoit is becoming concerned about Franz and Jules when the Cybermen arrive in the control room and take over. Their aim is to destroy the Earth with weather. The Cybermen had cut an entry to the base under the surface via the store room, and contaminated the food supplies.

Jamie starts to recover and begins to get up, learning that Polly and Ben have encountered the Cybermen before. Ben recalls them being vulnerable to radiation, but they cannot get to the Gravitron power pack. Jamie says they used to sprinkle witches with holy water in his day.

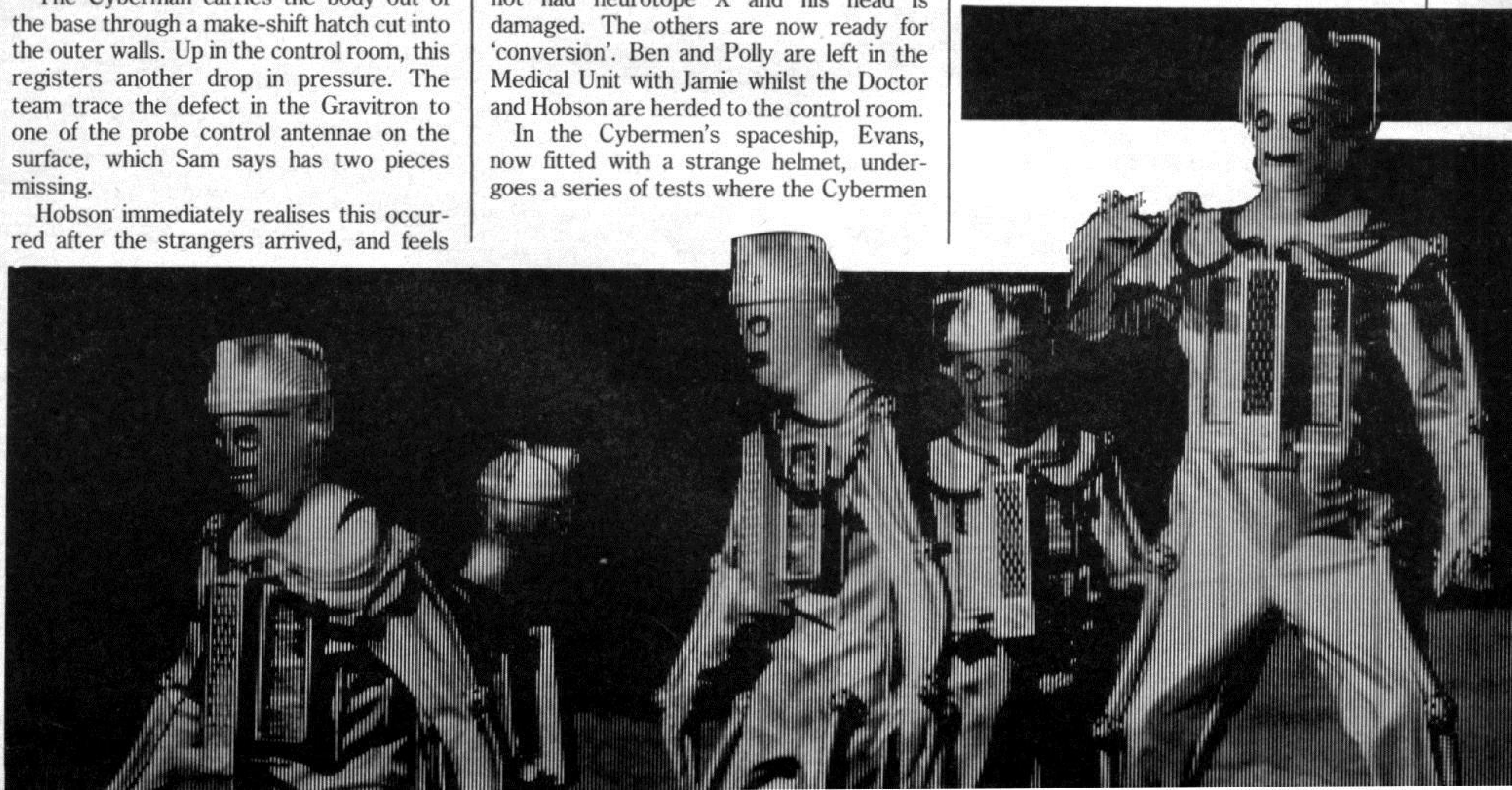
Polly suddenly realises that there could be a solvent to attack the plastic composing the creatures' chest units. She sets about mixing acetone with other organic solutions until the silver sample the Doctor found dissolves. Ben thinks he has a way of getting the 'cocktail' to attack the Cybermen as well.

Three zombified men, lead by Evans and Ralph, are directed into the Gravitron control area by a third Cyberman and take over from the technicians. Benoit is appalled as the sonic fields will drive the men insane in twelve hours without the acoustic headgear. Within this time, the Cybermen's plan will be complete.

The Doctor is puzzled as to why the Cybermen do not operate the Gravitron themselves and finds that by altering the pitch controls on the base's radio transmitter he can interfere with the signals to the controlled men.

As the weather goes out of control, Earth Control calls the base and directs them to fire a sodium rocket if their radio is damaged. Hobson tells the Cybermen that if they do not, Earth will leave them for dead, but Benoit knows this will send a relief rocket to their aid.

►



Ben shows Polly how the fire extinguishers from the corridor outside can be filled with the solvent and then fired directly. Jamie insists on joining Ben on his mission, and Polly too demands to come. The three arrive outside the weather control room.

When the Cybermen realise someone is outside, the Doctor jams the controlled men as a diversion. His companions rush in and spray the solvent, dissolving the aliens' chest units and killing them. The controlled men are taken out of the Gravitron room to the Medical Unit and Hobson and his team strive to bring the machine back under control.

In their vessel, the other Cybermen realise that the loss of contact with the party in the base means they have failed. They will prepare the weapons to invade.

At the base, Benoit becomes concerned about Franz and Jules and ventures outside. Soon he finds two empty spacesuits, and from his vantage point in the dome, Nils sees a Cyberman advance on the Frenchman. Ben immediately dons a suit and goes to the man's rescue with a glass bottle of Polly's solvent. As the Cyberman is about to catch the fleeing Benoit, Ben hurls the bottle into the Cyberman's chest unit, destroying it.

As the two men return, Hobson decides to make the base secure by lowering the armoured doors and tries to contact Earth. Nils operates the ground radar and locates the Cybermen's ship three kilometres away. The Doctor is intrigued by the possibility of lowering the Gravitron probe when activity outside is spotted. Hobson, Polly and Ben watch in horror as a huge squad of Cybermen advance on the base with a form of bazooka.

EPISODE FOUR

As everyone withdraws to the control room, the Cybermen come on the radio calling for surrender, but Hobson retorts that their passageway in is now blocked. They try to contact Earth, but the Cybermen's next act is to destroy the radio aerial.

Nils mans the solar telescope, watching out for the relief rocket which Hobson is sure Rinberg has rapidly despatched. The Doctor realises that the Cybermen will be aware of the rocket, and indeed the aliens realise the craft is due to land in fifteen minutes. They will destroy it, and activate their control equipment.

In the Medical Unit, the headpiece by Evans' bed comes to life. Evans gets up in a trancelike state to don this, and hears the Cyberman's voice.

Hobson and his crew tune the radio to listen to the Cybermen's signals. The controller is concerned that the inexperienced Benson has been on duty in the Gravitron for six hours, but Benoit is the only remaining operator and Hobson needs him.

The crew are so occupied that they fail to notice Evans enter the Gravitron area and knock Benson out, taking over control. Ben spots the relief ship on the scanner entering parking orbit, but Nils suddenly realises they have switched to escape orbit. They are accelerating and he projects their course to find it will end in the Sun in a week or so.

The Doctor realises that the force of gravity deflected the ship off course, and the crew then notice Evans, armed with a Cybergun left in the raid, at the controls in the shielded area. Ben and Jamie are at once despatched to the Medical Unit in case the other men revive.

Ben and Jamie arrive at the Medical Unit just as the other men are trying to break out, and set about constructing a barricade of benches and chairs across the door.

Benoit realises that Evans will flood half of Europe and the Cybermen soon come on the radio saying again that the crew must surrender. They have heard everything Hobson's men have said for the last half-hour. Their next act is to use the bazooka to blast a hole in the dome of the Gravitron control room. The air is sucked out, and chaos reigns.

Benoit and Hobson manage to place a coffee tray over the hole, sealing the dome and Nils engages the reserve oxygen tanks. As Ben and Jamie return, it is realised that Evans is now unconscious and he is quickly replaced and locked away.

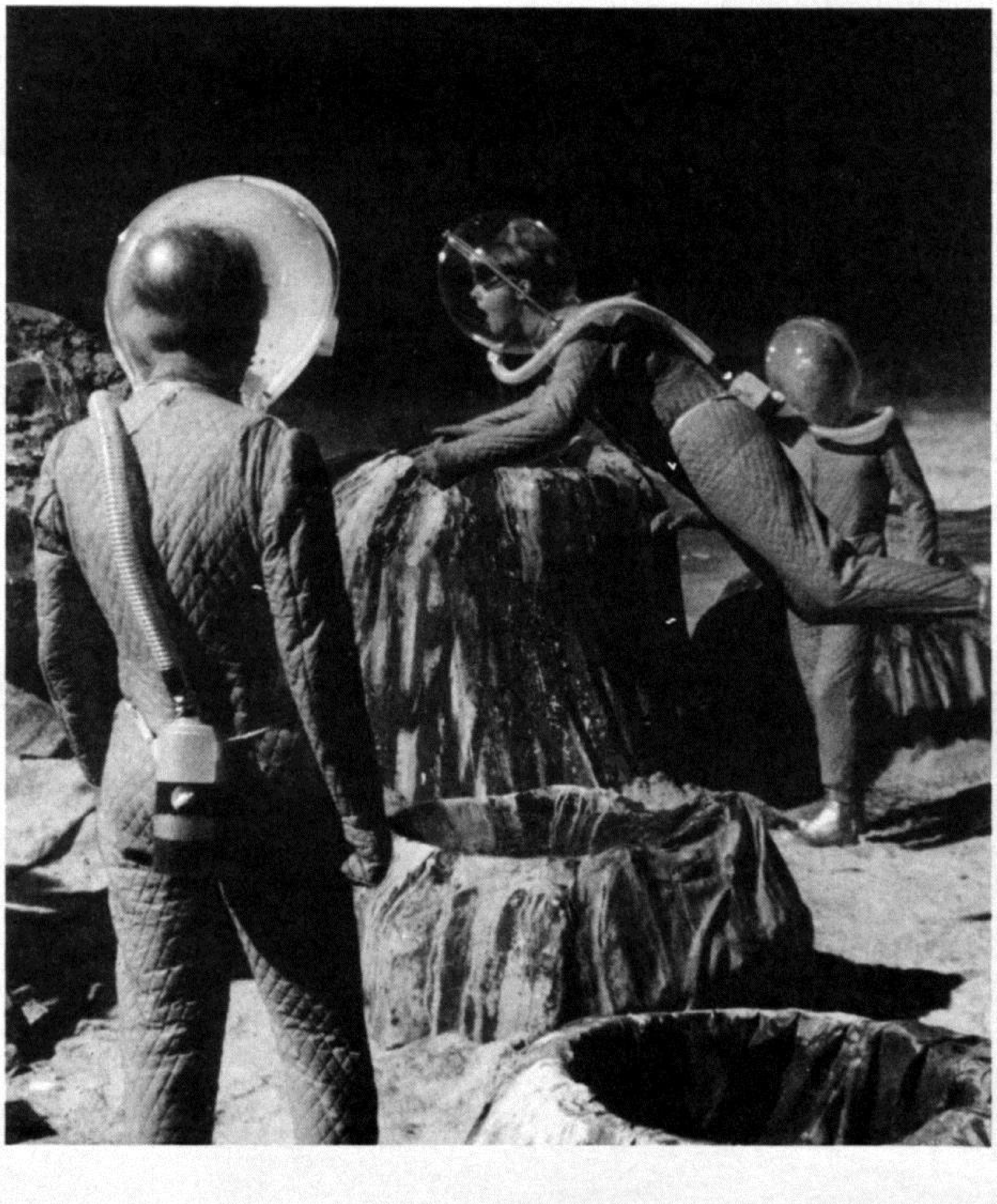
As more Cybermen saucers land in the nearby craters, the Doctor realises that the Cybermen need the Gravitron because they do not have one of their own, and in fact fear its effects. The Cybermen prepare to aim their laser again at the dome, and whilst the others take cover, the Doctor stands defiantly.

The beam is fired, but deflected away from the base by the re-aligned Gravitron. Now they are safe, the Doctor suggests tilting the probe down to the Moon's surface. The crew set to work, but seem unable to comply until Hobson releases the angular cut out. On activating the machine, the Cybermen and saucers on the cratered surface are suddenly sent flying into the dark and starry sky.

Hobson's team celebrate and aim to be back to normal in two hours. As the controller turns to thank the mysterious man who has saved them, he finds the travellers have gone. Soon, the four spacesuited figures reach the TARDIS, hoping that a shooting star is the last they will see of the Cybermen. The ship departs.

Inside the craft, the Doctor uses the Time Scanner to give them a glimpse of the future. Polly screams, as a huge claw fills the scanner screen.

Andrew Pixley is co-editor of Time Screen.



fact file

ORIGINS

In late 1966, producer Innes Lloyd was very keen to get to the Moon before NASA, and thus the backdrop for a new story was decided upon. Script editor Gerry Davis was also keen on stories which had confined and claustrophobic situations to build tension.

Around that time, the serial *The Tenth Planet* had made a huge impression when broadcast as two of the episodes prominently featured a new race of creature called Cybermen, created by Dr Christopher Magnus Howard Pedler, or Kit Pedler as he was better known.

Pedler was new to writing drama and his first script had to be finished by Gerry Davis. He was now asked to write a new Cyberman story set on the Moon, and if possible to have one very large set and only a couple of smaller ones, as both Lloyd and Davis felt this gave an impressive production for a low cost.

As it turned out, Pedler fell ill after completing draft scripts of the episodes and had to be rushed into hospital. As before, Davis leapt into the writer's chair to produce the final versions. He also had to insert the character of Jamie who had been taken on at very short notice two stories earlier, and so made the character unconscious for the bulk of the first two episodes, and shared around the lines of Ben and other Moonbase crew in the last two.

Due to editing, dialogue in which the Cybermen reveal they come from the planet Telos, and not Mondas, was dropped, and the scripts also indicated that the Cyberleader had the name of Tarn.

With Davis so busy on other stories too, two assistant script editors at least worked on this show: Peter Bryant, an actor new to behind the scenes drama, and Victor Pemberton a radio playwright spotted by Lloyd and Bryant.

The director of serial HH was a newcomer to *Doctor Who,* Morris Barry, a veteran BBC director who had worked on live television for many years. One of his policies was to save costs by not recording special music for the programme, but selecting stock material.

The Radiophonic Workshop provided various atmospheric tracks for the Moon, notably Desmond Briscoe's *'Electronic Sound Pictures'* whilst sound effects from the episode *The Velvet Web* (1964) were used by Hodgson to back the Medical Unit and other scenes. The march used for the Cybermen was again Martin Slavin's *'Space Adventures',* recorded by Chappells, and as played by Derek Martinus for similar scenes in *The Tenth Planet.*

Daphne Dare, who had worked on virtually every serial of the first three recording blocks, came back as costume supervisor, with Mary Woods, to take on the job of updating the Cybermen's appearance, a costly exercise which everyone felt was a necessity. Eight new rigs were built, being less cumbersome than the old ones.

The basic body was a plastic jumpsuit which included three fingered hands. The actors wore silver-sprayed lace-up boots, and the visual effects department contributed new chest units and hydraulic cabling connected by airballs. The new units flashed with light sequences and had Cyberguns clipped beneath them. The helmets were fibre-glass and made in two pieces, held together by eye hooks. The eyes were covered in gauze, allowing the operator to see out, and a flap over the mouth could be opened and closed by the actor moving a pivot with his jaw. The helmet also had a torch in it which was only turned on for studio recording.

DESIGN

Work on the show began at Ealing Studios in January, 1967 for all the moon scenes and special telecine inserts which could not be accomplished in the videotape studio. To give a greater sense of size to the lunar set, Barry opted to use forced perspective, including a model of the Moonbase for the travellers to look at, and also a quarter size TARDIS built for the show.

The moonscape itself consisted of jabolite rocks. Slow motion was employed to give those outside a graceful and slow movement throughout the story, achieved by 'overcranking' the camera. Humans and Cybermen were attached to kirby wires to make them 'fly' or be repelled in Episode Four.

The filming at Ealing included the first optical effect used in *Doctor Who.* In episode four the Cybermen fire their laser at the base; the Cybermen were filmed first, and in post-production this was printed with an animated cell of a beam of light to give the final marvellous, but costly, effect. Also during Episode Four, the Cybermen destroy a lightweight aerial prop. Next door to the large scale set was a model stage showing the Moonbase model and the Cybership in a crater.

To show the 'disease' spreading across a man's face and hands, telecine inserts were animated to show the lines advancing, with Gillian James' team applying more make-up at each stage between shots. Other inserts were filmed to show close-ups of chest units dissolving with help from smoke bombs for Episode Three.

On the cast front, well known character actor Patrick Barr took on the role of Hobson, and perennial French actor André Maranne played Roget Benoit. Script editor Victor Pemberton also found himself in the show as Jules, No. 10.

Patrick Troughton used to enjoy wandering around the sets in the videotape studio the day before recording a new serial to get to know the layout of the place. On his walk around the Gravitron set, the main prop of the probe itself collapsed from its mountings moments after he had passed under it. Morris Barry had it rebuilt in time for the following day.

Barry also disliked Troughton's outrageously baggy trousers and had costume take them in gradually between each episode.

Recording took place on Saturdays, exactly one week ahead of transmission, and beginning with Episode One on 4th February 1967. The TARDIS set used saw another contraction in dimensions, with some of the walls being very obvious photographic blow-ups as opposed to 3-D structures.

The effect of the Cybermen generating the stunning spark was achieved by mixing in the image from a second camera aimed at an electric arc generator in place over the actor's hands.

In Episode Two, recorded on 11th February, the bodies the Cybermen carried were dummies, dressed as the relevant characters, and often recording breaks were scheduled to make the change between camera shots.

CYBER EFFECTS

For the Cybermen's gun used in Episode Three, recorded on 18th February, superimposing was used again, this time with the second camera aimed at a candle flame, placing this over the victim's body. This was cued in by the end of the gun lighting up. Recording stopped, and smoke was pumped through the actor's costume before recommencing. The control helmets were also working props with battery lights set in them.

For Episode Three, Peter Hawkins returned to do a new version of the Cybermen voices, now fitted with a dental palate, developed by a Dr. Tait for people who had undergone laryngotomies, that contained a small microphone. Simply by forming the words silently, the vibrations produced the flat tones, with saliva adding to the buzzing. The result was effective, but gave Hawkins severe headaches and nausea.

As with the previous serial, the Doctor is heard thinking to himself in Episode Three about how to jam the Cybermen's control signals. Troughton pre-recorded this speech which was then played back into the studio. This was often used in this period of television, notably with Edward Woodward's thought processes in the early episodes of *Callan.*

One of the major scenes in Episode Four was the puncturing of the dome, and for this a wind machine was required in the studio to give the effect of the air being sucked away. The shooting star effect was a caption slide on a transparent mounting being moved against a backdrop.

The episode ended on a scene in the TARDIS, which included a telecine insert made by John Davies' team for *The Macra Terror* during February, and showing the prop claw from the Macra monster that had been built against a starscape. Recording was completed 25th February, 1967.

The serial was transmitted from 11th February to 4th March, 1967. The appreciation or TVR figures from audience research, out of 100, were 50, 49, 53 and 58, with Episode Four getting the top figure of the season. In February 1975, Target books published Gerry Davis' novelisation of the script he wrote from Pedler's drafts under the title *Doctor Who and the Cybermen.* The second and fourth episodes of *The Moonbase* still exist safely in the BBC Archives as 16mm telerecordings.

Andrew Pixley

the russell report

DAPOL

After a visit to Dapol's Cheshire based factory, Gary Russell reports on their most recent departure from model railways and Royal figures, to the fantastical world of *Doctor Who,* and an exciting range of figures which are now available . . .

Long time readers who regularly scan my merchandise updates, will be aware that there have been a great many hints, and rumours that someone was going to produce a range of small *Doctor Who* toy figures, similar to Kenner's *Star Wars* figures – indeed for a while it was suggested that Kenner would themselves be responsible.

Anyone who visited the 1988 Toy Fair at London's Earl's Court – if they looked hard enough – would have found a stand by Dapol. Who, you ask? Well, just ask anyone who is remotely interested in model railways and they will tell you that Dapol are responsible for the most exciting, most detailed and frankly, best model railways, carriages, houses etc. anywhere – outdoing Hornby in everything but name.

The company is the brainchild of one time vet David Boyle who, upon getting bored with one existence, decided to turn his railway hobby into a full-time job. Based in the heart of glorious Cheshire, David's factory is staffed by forty enthusiastic and highly talented individuals (very few of whom are not passionately in love with their work).

Dapol, known for their detailed and accurate representations, have been tops in their work since the early 1980s. Amongst their other achievements have been highly prized commissions to produce five inch high figurines of the British Royal Family (and a great many foreign ones too), as well as other world leaders including Ronald Reagan and Mikhail Gorbachev.

THE *DOCTOR WHO* RANGE

And now to Dapol's latest collection of figures, aimed more at the toy market than the collector's market – their *Doctor Who* range.

Firstly, representations of the characters in a Dapol advert, shown in a recent issue of **DWM,** might have given readers a false impression of what the finished products in the range look like. As David explained, the figures shown were only mock-ups that had been prepared to show what potential was in the figures. The final results are **100%** better than they look in the advert. Differences can be seen from the following individual appraisals of the four figures.

Mel is the only one whose changes can't really be seen – cosmetically it's the same, but the joints of the figures have been improved. Likewise the Tetrap, definitely the best of the early selection Dapol released to test the market. The wings are real leather, the head painted in much better detail and the joints again improved.

The Sylvester McCoy figure, and David admits this is the one he is least satisfied with – primarily because it was Dapol's first attempt at such figures – has better joints, the *accurate* colours (ie he doesn't have black trousers, red hair and a blue hat any more!) and the face doesn't look as clownish as before.

The K9 of the advert was quite an insult to the final version which does have ears, does have a collar and tag and moves using a unique action where you pull the K9 backwards a short way on a surface, and it glides forward quite a long way, and very smoothly without a 'recharge'! No batteries here, no nasty marks on table tops.

This reverse action system is something Dapol first invented a while back and has caught on in Japan where a lot of newer toys there have utilised the system.

RELEASE HELD BACK

Dapol first intended releasing their figures at the time of *Time and the Rani's* transmission, but a lot of teething troubles needed to be ironed out before BBC Enterprises, and more importantly David Boyle himself were happy to get them into the shops. It is a measure of David's attention to detail, and determination to get it right, that he has lost a great deal of potential money, and resources, in holding them up until he was happy – for example, the decision on the leather wings for the Tetraps still hadn't been made by the time I talked with him.

Amongst the other things Dapol had lined up were a range of twelve inch articulated figures. Having seen the 'dummy' of the Sylvester McCoy one, with a face sculptured only from photographs (and it was perfect!) I sincerely hope these do get the go ahead and go into production.

It is attention to detail and Dapol's uncompromising pursuit of the highest of standards that sets them apart from all the other toy manufacturers who have attempted *Doctor Who* merchandise before. For many years Denys Fisher were considered to have produced the best toys with their 1977 range of figures (Doctor, Leela, Giant Robot etc), but now it is easy to see that as their range increases and improves Dapol will win everyone over.

THE TARDIS

To supplement the existing figures is, of course, the TARDIS, which can be intriguingly dismantled and re-formed, as explained. Firstly there is the basic Police Box blue TARDIS toy, complete with flashing blue light on top. This then unclips, and on the inside walls are moulded the familiar TARDIS interior roundels. These then fit as four walls and a door onto a base, onto which the figures can be positioned. Then there is the TARDIS time rotor console, which rises up and down, flashes and has two screens.

Because Dapol was aware of the dangers to young children of using watch battery style silver batteries, they opted to use the more expensive-to-make and traditional HP7 style batteries which are difficult, to say the least, for children to swallow or lose. This applies to both the console workings and the TARDIS external lamp; another measure of how much care the company have invested in the toys, at a time when many manufacturers sacrifice safety for ease and cheapness.

One slight mistake Dapol made was to produce the console with only five sides, a mistake only spotted after they had gone into production – thus a limited edition set of figures and TARDIS have been made available for collectors with the five sided console, as well as the normal six sided one to be more commonly available. The five-sided sets are sure to vanish quickly, so collectors ought to grab them while they can.

NEW RELEASES

While I was visiting Dapol I was lucky enough to see their next toy – hopefully to be released by the start of Season 25. Having said that, it is not surprising to discover that their next, and so far best model, is a Dalek.

Being something of a merchandise fan I've seen a great many Dalek toys and models produced since the 1960s to date – and I say in all honesty that Dapol's Dalek is the very best, accurately scaled down model, of the lot. Again, there is detail in it one would not normally expect to see in a five inch high model that is truly refreshing and encouraging.

David told me that he has a list on file of over 250 potential monsters/people/robots etc that Dapol could make figures of, and if sales approach anything near what they need to make the project worthwhile, then before too long you could have 250 different toys cluttering up your bedroom, study, bathroom, garage or whatever!

It seems to have taken altogether far too many years for a British toy company to have the guts and talent to produce top quality *Doctor Who* toys, but having seen Dapol's efforts so far, and a glimpse of what is still to come, I can only recommend that you support Dapol's efforts. Get the four out so far and eagerly await what is to follow. The best, as they say, is yet to come!

DOCTOR WHO MAGAZINE SUBSCRIPTION SERVICE

Offer ends SOON

Follow these three simple stages for a 12-month subscription to the *Doctor Who Magazine*!

1. Fill in the coupon below with your name, address and your method of payment.
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The *Doctor Who Magazine* Subscriptions Department, Marvel Comics Ltd., 23 Redan Place, London W2 4SA.

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I enclose my cheque/P.O. for £12.50/ £25.00/ US $45.00* (for a year's subscripton to the *Doctor Who Magazine* made payable to Marvel Comics Ltd).
*** Delete whichever inapplicable. Offer expires 1st July, 1988.**
Please allow 28 days for your subscription to take effect.

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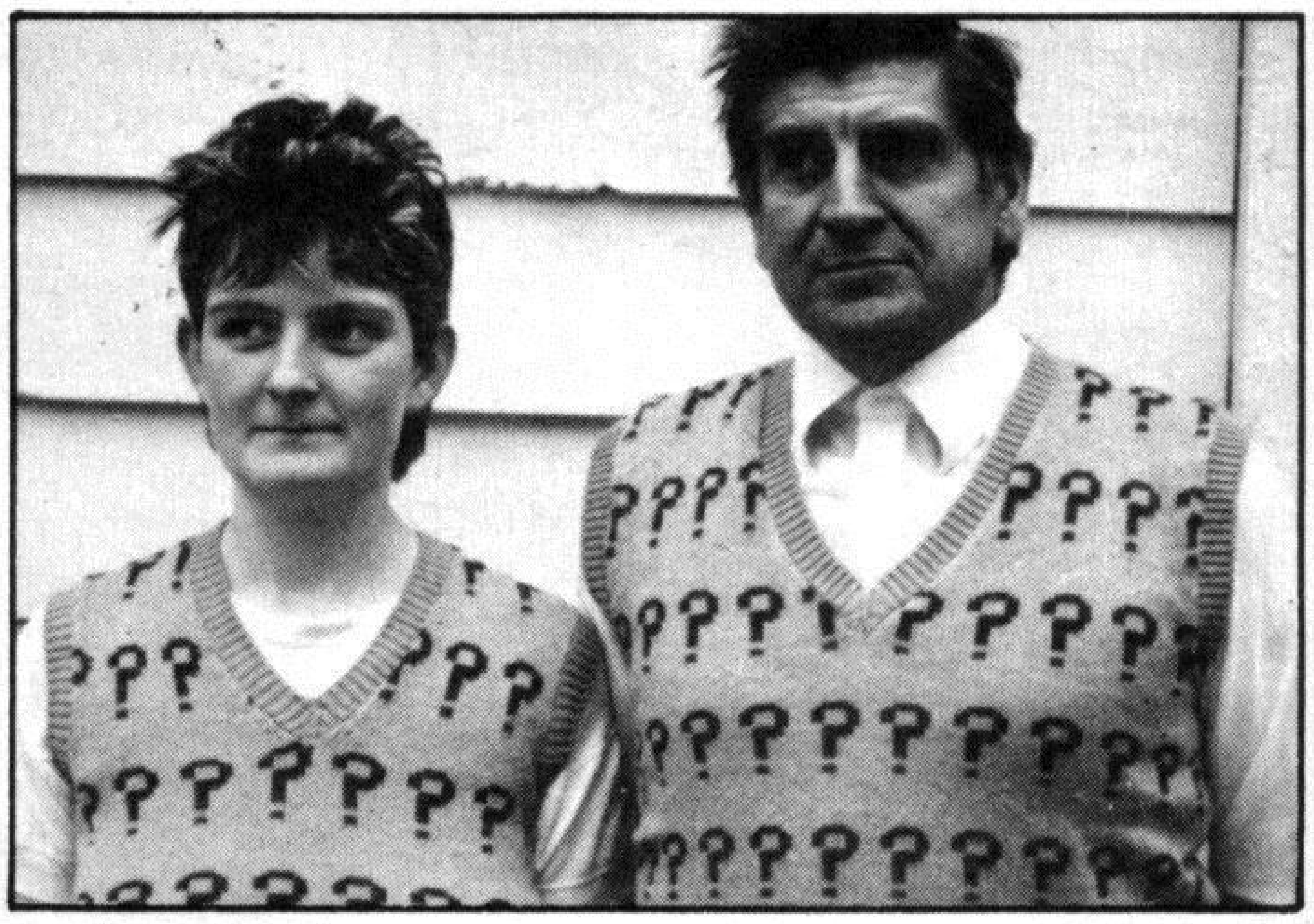
EXCLUSIVE COMPETITION



Now's your chance to win a Dapol Gift Set, containing TARDIS, the Seventh Doctor, Mel, K9 and Tetrap OR a Question Mark Jumper, as worn by Sylvester McCoy, knitted to your chest size. First prize gets first choice!

WHAT TO DO

The Doctor has landed in a swamp on a high gravity planet with a hot, red sun. It is a strange place, with large jungles filled with very hungry predators. The planet has some oceans, and several mountain ranges. Due to their great height, the atmosphere is thinner, making it more difficult to breathe.

The dominant life form has come to meet the Doctor. What does it look like? Is it friendly, or savage? Does it fly, or is it amphibian? You decide!

Draw the creature on an A4 sheet of paper in black ink and colour it. (Pencil drawings will be obliterated). You could even add a short description if you wish. Send your entries to: **DWM Dapol Competition, Marvel U.K., 23 Redan Place, Queensway, London W2 4SA.**

Entries must be received by **Monday 22nd August 1988.** Prizes will be awarded for the best two entries with some mystery prizes for ten runners up! Please state which prize you would prefer on the official entry form printed below (photocopies accepted). The Editor's decision is final and winners' names will be published in **DWM** Issue 142.

Here's my entry for the DWM Dapol Competition. If I win, I would like to receive the DAPOL Gift Set/Question Mark Jumper* (* Delete whichever is inapplicable).

Name ....

Address ....

....

.... **Age** ....

Chest Size: (if wanting Jumper as a prize) ....

Who horror

THE Dr Who programmes, which were devised for children, have become so good that they are the favourite viewing of many adults.

They are now, however, in danger of becoming fit only for adults.

There is too much really frightening violence in them. And children copy what they see.

After one episode, in which there was a strangling scene, I found my small son trying to strangle his sister.

Mrs C.W., Wimbledon, London.

DO YOU think the Dr. Who programmes are not fit for children? Write to TELEVIEW, The Sun, 30 Bouverie Street, London EC4Y 8DE. £1 for every letter published.

★ A GORGEOUS new girl and some robots which turn nasty make life tough for Dr Who and Leela in their new adventure.

At the start of the four-part story Robots Of Death (BBC 1, 6.20), the Tardis lands inside a huge but luxurious sand-mining machine.

In command is Toos, played by attractive actress Pamela Salem. She controls an army of worker robots—the most elegant aliens ever to appear in Dr Who.

But the handsome robots turn to evil.

PAMELA: Commander

I THINK Dr Who is quite frightening for young children.

A friend who came to my party was sick after we had watched it. Now her mum never lets her see it.

DEBORAH WHEELER, aged 11, Cheltenham, Glos.

MY seven-year-old son watches Dr Who every week. He fully understands that the programme is only a fantasy, and sometimes criticises it for being too unreal.

MIKE PRICE, Bushey, Herts.

MY mum and I watch Dr Who every week. It is a cheek to say it isn't fit for children.

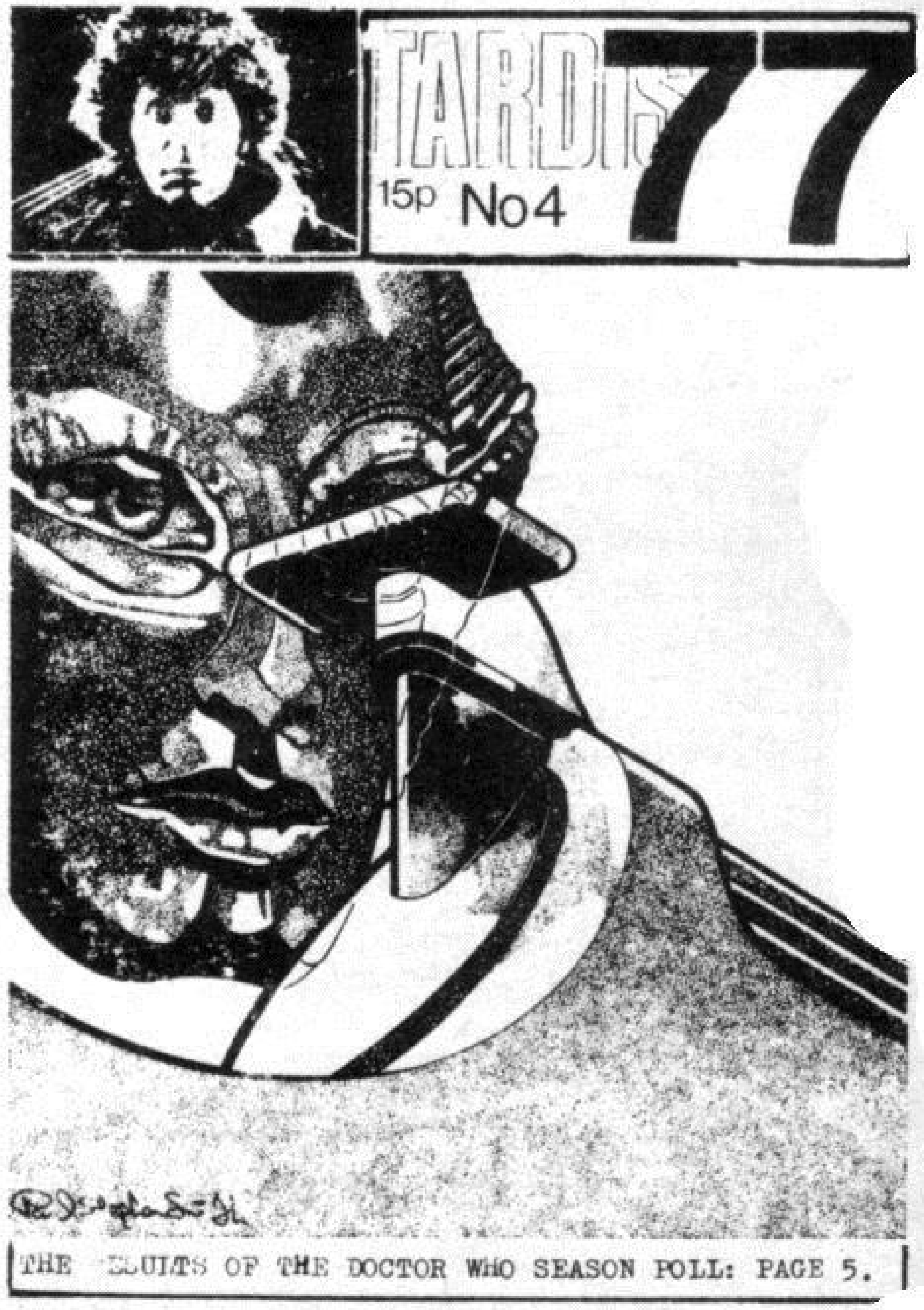
Those who don't want to watch it can go and do the washing-up or something.

STEPHEN DOHERTY, aged 12, Pinner, Middlesex.

THE SUN, February 1977

Season 14 was the most experimental and innovative season of *Doctor Who* to date. A Companion left and another joined, cast in a radically different image, while between times, the Doctor battled on alone. He faced startling new enemies like the Mandragora Helix and Eldrad, and more familiar opponents like Mary Whitehouse and the National Viewers and Listeners Association. Locations ranged from renaissance Italy to the interior of a giant statue of the Doctor himself.

Previously established continuity changed radically: Gallifrey was restructured, the TARDIS set was completely redesigned, and the saturnine charm of the Master became the horror of a decaying near-cadaver, out for a humourless revenge on his own people. *Doctor Who* was reborn and refashioned in a form that sent the die-hard fans scurrying behind the sofa.



TARDIS 77

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THE RESULTS OF THE DOCTOR WHO SEASON POLL: PAGE 5.

"DEADLY CONTINUITY," was the Doctor Who Appreciation Society's opinion of *The Deadly Assassin,* the story they voted bottom of their season poll in 1977. It was "ridiculous," and part three was seen as "the biggest waste of time ever in *Doctor Who*". Even the President of the society bemoaned the show's new direction. "What has happened to the magic of *Doctor Who?*"

DWAS weren't much kinder to the other stories: *Hand of Fear* appeared "a bit of a muddle", and *Masque of Mandragora* seemed "a little flat", and *Robots of Death,* was "more than usually daft". Fans only seemed to have fond thoughts of *Talons of Weng-Chiang* and that despite the fact that Mr Sin looked too much like a dummy (?!)

This is perhaps a surprising stand, given the production team's efforts to involve the evolving Society in the production. The *Radio Times* article for the first episode of the season reported that DWAS had given the thumbs-up to the new TARDIS set, for example.

The new (or rather, old) Control Room was a sort of Edwardian version of the previous set. It retained scanner and central console, but the console, and the roundelled walls, were wooden.

The new set had an oak-panelled elegance, and (apart from the shutters over the ChromaKey scanner) no moving parts. The exit was not through heavy swing-doors, but rather through a dark doorway, and out of sight down a corridor.

The console controls were hidden behind desk-type flaps. Only one of these actually had any buttons behind it, but one housed a discrete escritoire, complete with Prydonian stationery.

One of the reasons for the change of design (reversed the following season, after the set's wooden walls warped while in storage) was its lack of time rotor and other moving parts. In previous years, demarcation disputes had arisen in the studio over the operation of lights, rotors and motors in working props forming parts of the large and unwieldy set.

The fan society's thumbs down to the actual stories is also ironic given that the fourteenth season of *Doctor Who* is now hailed by the same fans as the culmination of the golden years of the team of producer Philip Hinchcliffe, script editor Robert Holmes, and Tom Baker's assertive and charismatic portrayal of the Doctor. It was a portrayal so confident at this stage that the production team afforded Tom Baker the opportunity to carry a whole story without a Companion.

Sarah Jane Smith was written out at actress Elizabeth Sladen's request. She had wanted to be killed off in her finale, *The Hand of Fear.* The production team decreed otherwise, and established *Doctor Who* authors Bob Baker and Dave Martin wrote the no-less poignant closing scenes of *The Hand of Fear.*

The popular press were left to speculate whether Lis Sladen's wish might be granted, as she was thrown into ever-increasing perils throughout her farewell adventure.

Chris Boucher's debut story, *The Face of Evil* was to herald the arrival of Louise Jameson as the Sevateem warrior Leela. But in the interval, the Doctor had to cope on his own in *The Deadly Assassin.*

Awarded "nine out of ten" for his efforts by his former teacher Borusa, the Doctor defeated the Master as we had never before seen him. However, the companionless Doctor was not an experiment that has been repeated, despite Baker's undoubted ability to hold the audience's attention on his own.

The serial earned a repeat showing in the summer, and a letter of apology for the more horrific elements of the story from the Director General of the BBC. The serial was subsequently withheld from transmission in Australia, a traditional overseas market for the programme – even the horrific *Brain of Morbius* had been found a late-night adult slot for its Antipodean premiere.

Sir Charles Curran's admission that perhaps a few more seconds might have been cut from the end of the third episode of *The Deadly Assassin* (a freeze-frame close-up of the Doctor's face under water as Goth tries to drown him) received wide media coverage.

In fact, the apology had been extracted after a persistent campaign against *Doctor Who* by the National Viewers and Listeners Association. The NVALA was a response to the more liberated and enlightened 1960s television culture of BBC Director General Hugh Greene, and its most characteristic dissenting voice was Mary Whitehouse.

The show was already going out an hour later than its long-established timeslot, partly in response to the growing adult audience, but significantly because of the TV pressure group's concerted press campaign.

The NVALA had taken up cudgels against the show as early as 1975, responding to BBC Head of Drama Shaun Sutton's defence of children's television as moral. The pressure group maintained that *Doctor Who* caused nightmares and bed-wetting, and should be witheld beyond children's bedtimes.

Relying simultaneously on both unsubstantiated theorising and also the popular press's appetite for easy copy, the NVALA could be counted on to put pen to paper whenever it saw the series overstepping their established norms of acceptable behaviour.

Some examples are the delayed-action arachnophobia caused by *Planet of the Spiders,* slow-motion deaths in *Genesis of the Daleks,* and *Brain of Morbius* – "some of the sickest and most horrific material ever seen on children's television". In general Mrs Whitehouse observed, "Strangulation – by hand, by claw, by obscene vegetable matter – is the latest gimmick."

But *The Deadly Assassin* was to prove different. The NVALA had fashioned *Doctor Who* into a stick with which to beat the BBC. The show's very popularity was, paradoxically, to be its undoing.

Sir Charles Curran's guarded reservations about the duration of the Doctor's "drowning" and that "one or two viewers . . . may have imagined that Doctor Who's dreams were reality" was the first acknowledgement by the broadcasters that the NVALA had any case to answer.

"I am very pleased by this acknowledgement that a mistake of judgement has been made," announced Mrs Whitehouse. Thus the NVALA gained their first success with the apology and it had an immediate impact on the future of the show.

The press reaction was more ambivalent. "Curran defends *Doctor Who*" read the *Daily Mail.* However, the *Daily Express* columnist Jean Rook's headline, on a feature piece, demanded of Robert Holmes, "Who do you think you are scaring my innocent child?"

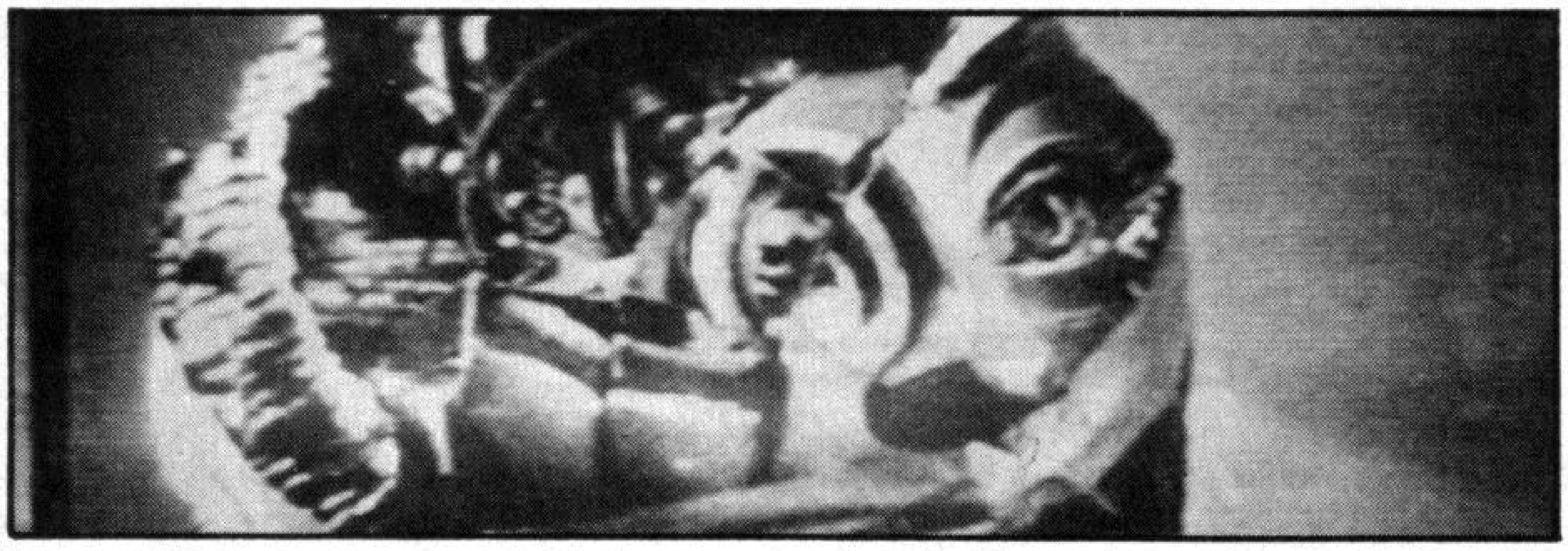
Holmes response was that, "it's no longer a children's programme. Parents would be terribly irresponsible to leave a six-year old to watch it alone. It's geared to the intelligent 14-year-old, and I wouldn't let any child under ten see it."

It was a turning point for the show, despite the praise it received elsewhere in the press. But what was it that made the show so horrifying? And how did the serials get to the screen? Part two answers these questions next month – as well as revealing the origins of the new Companion Leela, and how the Doctor became the subject of an interrogation by, of all the people in the universe, Melvyn Bragg!

Justin Richards and Peter Anghelides are Editors of In-Vision Magazine.

SEASON SYNOPSIS FOLLOWS ▶

SEASON 14 SYNOPSIS



Tom Baker's first season had established him as the Doctor with stories featuring many of his old enemies. It was an acknowledgement of his definitive portrayal that he could now, in his third season, appear in a series of stories which only featured one old foe.

Straight away, ***The Masque of Mandragora*** sees the Doctor kidnapped by the Mandragora Helix, then allowed to escape so as to transport helix energy back to the fifteenth century Italian state of San Martino.

Before long the stage is set for the various factions to battle it out, not just in courtly intrigue and rhetoric, but with swords and bolts of lightning. The old duke is poisoned by his brother, Count Federico, and the new duke, Giuliano, is about to go the same way.

However, Federico's tame astrologer, Hieronymous (who foresees the deaths and oversees the poisons), is possessed by the Mandragora Helix. He is out to double cross everyone so that Mandragora can encompass the earth in its empire.

With the final episode's set piece dance – the masque where Mandragora is set to take over – the story is a skilful mix of science fiction and revenge tragedy, written by established *Doctor Who* writer Louis Marks.

No sooner has the Doctor dispatched Mandragora, than two other established *Doctor Who* writers, Bob Baker and Dave Martin, are pitting him and Sarah against ***The Hand of Fear.*** Baker and Martin lost no opportunity to play on the audience's knowledge that this was Sarah's last story.

First she is crushed by blasting in a quarry, then she is taken over by the Kastrian renegade Eldrad. When she is eventually free of Eldrad's influence, she finds herself in an exploding nuclear power station, being bombed by the air force, and finally beset by traps left on Kastria to destroy Eldrad should he return.

Eldrad is another being adept at power politics. He has destroyed the barriers holding the cold back from Kastria because he hasn't been chosen as king. Now, millions of years later, he (or rather she – since when first reconstituted Eldrad models his body on Sarah's) tricks the Doctor into a journey home.

The plan is to take over as ruler, but Kastrian King Rokon is even more experienced at the art of political intrigue, and Eldrad has had a wasted journey. With melodramatic overkill, the Kastrians have engineered their own demise rather than face Eldrad.

Returning to the TARDIS, Sarah discovers that her journey is now at an end. After many adventures with the Doctor, she has to leave him, now that he has been summoned back to Gallifrey – his home planet.

Before the Doctor has even arrived on Gallifrey, the Master has set him up. The nightmare image the Doctor has of his own assassination of the Time Lord President leads him into exactly the situation he is trying to avoid.

At the end of the first episode of ***The Deadly Assassin*** the audience sees the Doctor aim a staser down on to the Panopticon floor. A shot rings out, and the President crumples. It is not until the start of the second episode that we discover the truth – the Doctor was aiming at the real assassin.

The Chancellery Guards aren't so convinced, and the Doctor finds himself on trial before his own people again.

In managing to evade execution, by means of a little political manoeuvring of his own, the Doctor tracks the villains to the Matrix. Again the Master is ahead of him, and his hit man, Chancellor Goth, is already there – and fashioning the Matrix into a landscape best suited for the Doctor's destruction. It seems that the Doctor has been a fool to fight on his mysterious opponent's terms.

In ***The Face of Evil,*** the Doctor is haunted by the previous deeds of another Time Lord – himself. He also meets Leela, and together they discover the background of the two warring tribes of Sevateem (Survey Team) and Tesh (Technicians), and the origins of the huge statue of the Doctor carved into the side of a mountain.

The Doctor not only has to sort out the political in-fighting among the Sevateem, but also his own rather inept handiwork of generations ago.

He meets his alter-ego, a super computer called Xoanon, who absorbed some of the Doctor's personality when the errant Time Lord reprogrammed it centuries before.

With the problem diagnosed, it takes the Doctor only an episode to erase his personality from Xoanon's schizophrenic mind and restore the machine's sanity. And it takes Leela only a moment to get into the TARDIS and secure her place as the new Companion.

The Baker Doctor has demonstrated himself to prefer his own company, and now his Companion is a rather more unwelcome guest on board.

The melodramatically titled ***The Robots of Death*** tested Leela's warrior status in an environment diametrically opposed to all she had ever experienced.

The Doctor and Leela find themselves aboard a huge sandminer, sailing across a sea of desert, extracting valuable ores and minerals from the sand. The sandminer is crewed by a few humans and an army of robots. One of the crew is murdered, just as the TARDIS arrives.

As the death toll rises, the Doctor eventually manages to convince the survivors that perhaps – despite careful programming to the contrary – some of the robots are capable of killing humans. But as this requires them to be reprogrammed, one of the human crew is the real villain of the piece.

It takes all the Doctor's ingenuity and most of Leela's initiative to evade the killer robots and unmask and outwit the crazed roboticist Taren Kapel.

At the end of a hectic season, it's time for the Doctor to take a holiday. Leela's eagerness to learn appeals to the Doctor's view of himself as a teacher. Looking forward to a little relaxation and to the opportunity of teaching Leela a little about her human ancestors, he lands the TARDIS near the Palace Theatre in Victorian London.

Despite wanting to see 'Little Tich', the Doctor is unprepared for the aftermath of an attack on a cab driver – by a ventriloquist's dummy? The Doctor and Leela find themselves in the middle of a fight with Chinese hatchet men, only to be apprehended by a couple of London bobbies.

This is all just the precursor to the fourteenth season's six-part story, ***The Talons of Weng-Chiang.*** Soon the Doctor and Leela are involved in a remake of the *Phantom Of The Opera,* aided and abetted by Fu-Manchu, in the guise of Chinese stage magician Li H'Sen Chang.

The infamous Weng-Chiang that Li H'Sen worships is none other than the fifty-first century war criminal Magnus Greel – mutated by his journey back through time, and hunting for the time cabinet he needs to escape his deformity.

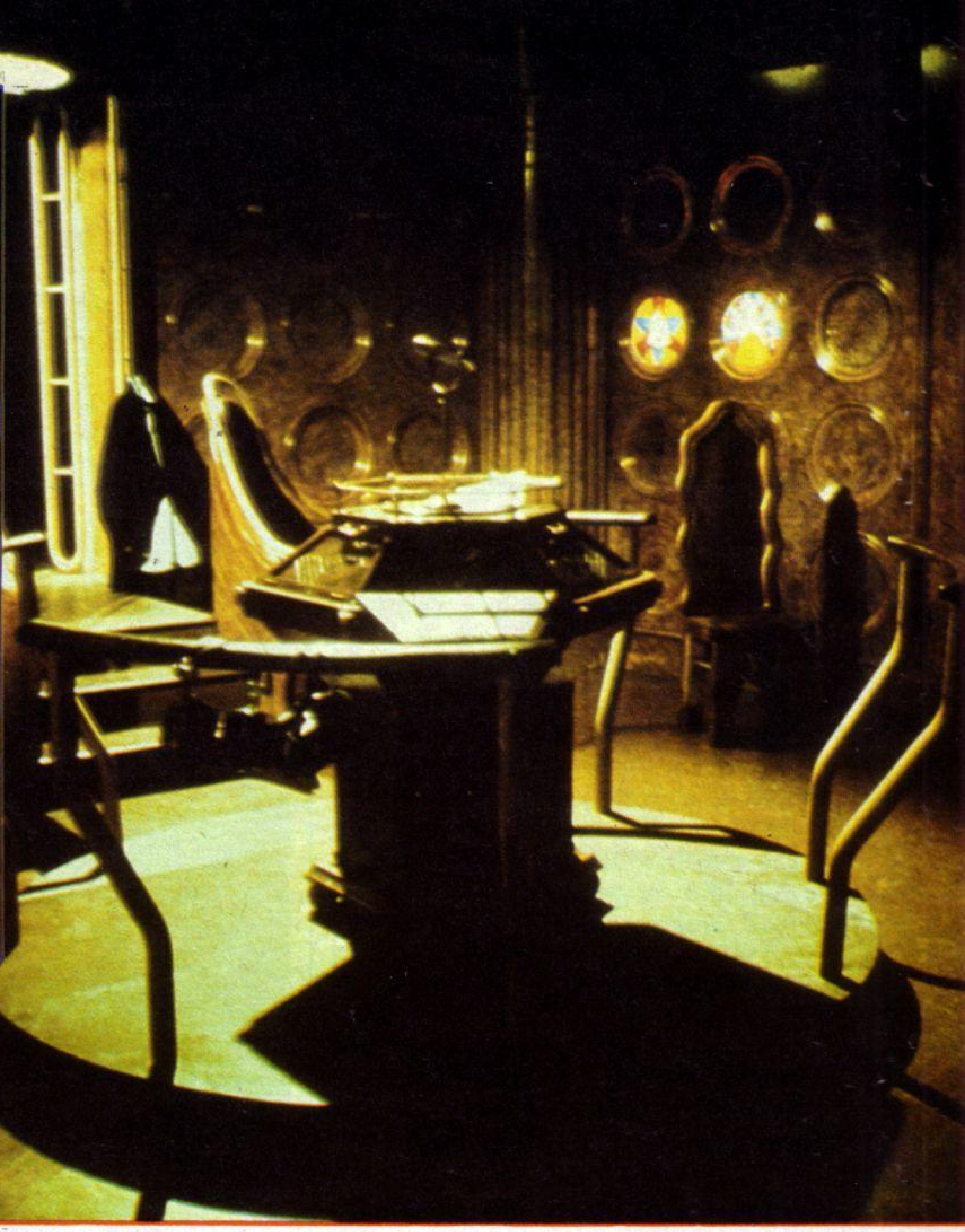
With the help of Theatre owner Henry Gordon Jago, pathologist George Litefoot, and the London police force, the Doctor battles against Li H'Sen Chang, the Chinese Tong of the Black Scorpion, Magnus Greel, a monstrous sewer rat, and Li H'Sen's ventriloquist's dummy – in reality the Peking Homonculus, an unholy biomechanical combination of robot and pig.

After all that, Melvyn Bragg must have seemed a doddle!

◆

Co-ordinator Engin (Erik Chitty) and The Doctor (Tom Baker) discuss tactics in *The Deadly Assassin.*

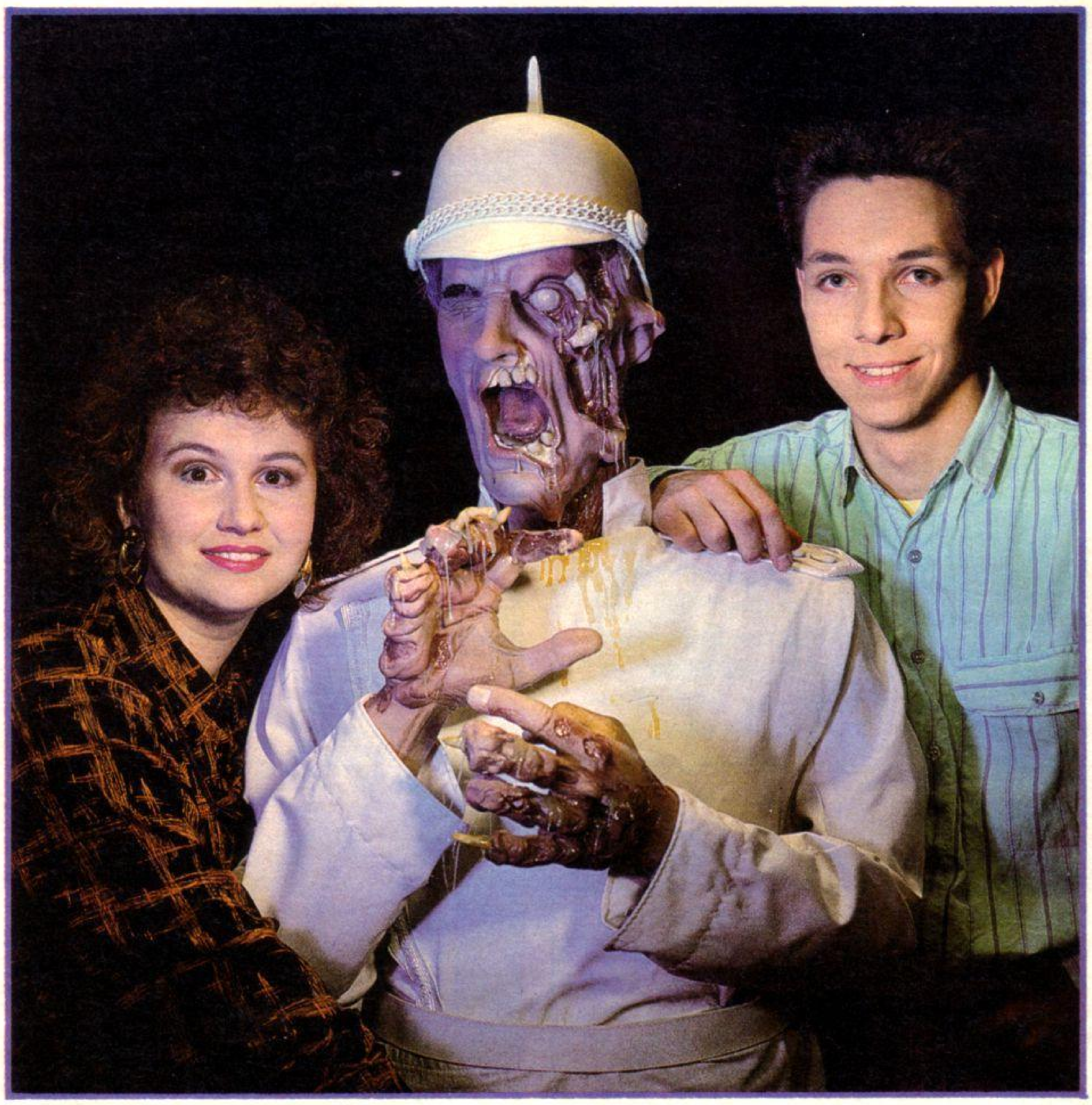
Deep Roy as Mr. Sin – and dummy – in *Talons of Weng Chiang.*



▲The secondary TARDIS Control Room, as it appeared in *The Masque of Mandragora*. Below, the dragon set from the *The Talons of Weng-Chiang*.

MONSTERS FROM NORTH LONDON

Susan Moore and Stephen Mansfield talk to Gary Russell about their work on visual effects in Season 24



Of the many ingredients that go into a season of *Doctor Who,* amongst the most memorable are those spectacular moments when 'faces' melt or 'babies' burst out of eggs. These and many more are the responsibility of the Visual Effects Department.

During the 24th Season, as in the early Peter Davison era, a proportion of this work went to outside contractors, rather than the BBC handling it directly themselves. However, instead of the familiar Imagineering Company, who built the Cybermen and the Plasmatons of six years ago, this year's work went to two young and talented designers, Susan Moore and Stephen Mansfield.

Susan Moore attended Camberwell College of Art, after which her first job was to produce the Awards for one of Marvel's old magazines, *Starburst.* She has also worked on *The Hitch Hiker's Guide to the Galaxy,* both on tv and stage versions, and has contributed to a number of commercials, including, many years ago, the Voc robot in a *Sun* newspaper ad! She is, perhaps, best known as the creator of Zelda and her alien cronies, for Gerry Anderson's *Terrahawks.* More recently, she collaborated on 'special' costumes for *Max Headroom.*

Shortly after completing a foundation course at Middlesex Polytechnic, Stephen Mansfield produced freelance work, again for *Terrahawks.* He then collaborated with Susan for the first time on a puppet character, Captain Micro, for a commercial video.

Their first joint venture for the BBC was a larger-than-life stomach for Johnny Ball's *Think of a Number.* Since then they have provided many special props for a wide variety of programmes, including *The Russ Abbott Show, Tomorrow's World, The Marksman* and *Alas Smith and Jones.* The vast majority of Steve's time has been taken up as a caricaturist and sculptor for Central Television's *Spitting Image.*

Doctor Who Magazine met up with the two of them at Sue's North London home, which resembles the Celestial Toymaker's grotto. It's full of alien puppets and models, Tetraps, Zelda and a whole variety of quite horrific masks. Season 24 was their debut in the world of *Doctor Who,* starting with the Tetraps in *Time and the Rani,* the Chimeron baby in *Delta and the Bannermen,* and a variety of things in *Dragonfire,* culminating in what is probably one of the best visual effects made for and seen on British television: the villainous Kane's 'melting head'!

It seemed somewhat appropriate to start off by asking them what exactly defines a visual effect?

STEVE: There's a phrase I've read which goes something like, "If the script demands something that isn't a costume, and is not strictly make-up, and it's not a piece of scenery or an ordinary prop, then it *must* be a visual effect!" This doesn't necessarily apply nowadays though.

SUSAN: Yes, it's a very thin line these days. For instance, in the case of Costume and Make-Up, who builds a mask? It could be either of them, or it could be Visual Effects. If, say, it's a monster's face that's got to do a load of things, if it's fully articulated, using mechanics and cabling or something, then Visual Effects would definitely get it, because Costume won't necessarily want, or be equipped to handle such a thing. Then again, the BBC could send part or all of the job out to sub-contractors, like us, to make.

DWM: So if they needed a monster outfit, but with a mechanical head, who exactly would get to create it?

SUSAN: Costume would invariably do the body, and Visual Effects the head, maybe also the hands and feet. This would be done in-house or out, depending on their workload.

DWM: And this is where you come in?

SUSAN: Yes. Under regulations they've got to offer it to their own staff first, and if there are sufficient people available then they'll do it. However, if the workshop staff are stretched then they'll choose the most suitable sub-contractors from their long list.

With the massive workload on *Doctor Who* model-making, sculpture work, special props, guns, etc. the involvement of external people tends to happen quite a lot. It's very different from something like *All Creatures Great and Small,* for example, where the visual effects are much less prominent.

SEASON 24

DWM: So how did you both get to work on the past season of *Doctor Who?*

STEVE: Well, it goes back to the start of our partnership. About two years ago we were lucky enough to get something out of the blue for *The Kenny Everett Show,* which in general has a lot of visual effects, some of which tend to be stylised, almost cartoony. We were offered the job of making a giant puppet lobster!

It's normally the sort of thing you would carve out of polystyrene and then paint. However, as we wanted to make a good impression, we spent many long, and mostly un-social hours intricately modelling this lobster in clay, and ultimately finished it in fibreglass. As it was our first job for the BBC we didn't charge an awful lot for it, and consequently started attracting a lot of interest. It looked pretty impressive, but most importantly, it didn't eat into too much of the budget!

Things then started to snowball. Other designers asked where the lobster had come from because they needed something similar. By the time *Doctor Who* came round we'd sufficient experience and had a good reputation from a whole variety of sources.

SUSAN: It's not that we'd particularly aimed for *Doctor Who,* but it so happened that what they wanted fell into our category. We don't do tons of break-away furniture or robot-type things – and arc-welding is definitely out – but we are known chiefly for sculpture-based props. Earlier on I'd done things like *The Hitch Hiker's Guide to the Galaxy,* but I could never take on really big jobs because there was only me doing them.

It also seemed that back then the jobs would always come in at the very last minute. I'd be asked to make something on a Tuesday afternoon, that had to be ready at lunch-time the following day. On the whole there was no way I could handle this on my own, so I used to have to say no to a lot of stuff.

Then Steve came along – the mad fool! – which meant we could pool our resources and take on a much greater quantity and a wider range of work. The quality was doubled, too, so in a way *Doctor Who* came along at just the right time.

STEVE: The more we took on, the more we could afford to expand the range of things we did. Mechanics and cabling, for example. Cabling is one of the most reliable ways of getting movement into props if it's required – like the Chimeron baby. A lot of people automatically think, "Ah, radio controlled", but it can be so unreliable; it tends to go wrong easily and can be a little unpredictable.

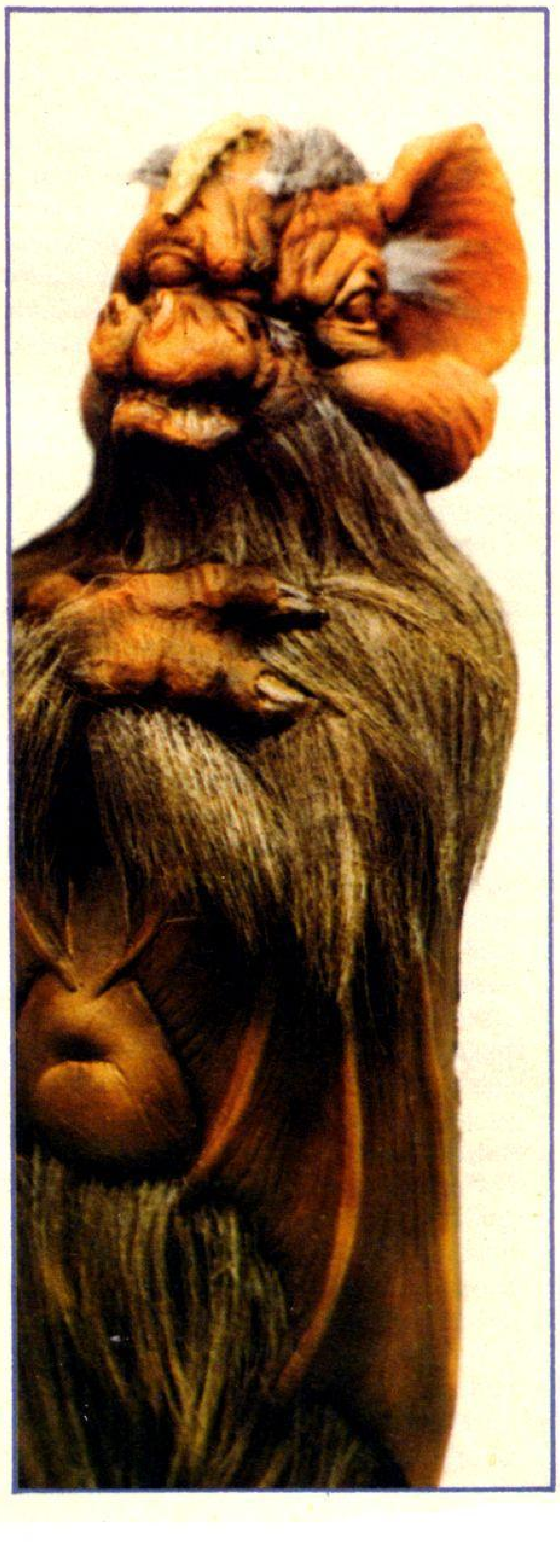
It can also interfere with other equipment in the studio, so we feel cabling is a safer bet. If you can get some reliable movement into your work when it's asked for, so much the better.

THE TETRAPS

DWM: What was your involvement with the Tetraps?

SUSAN: We didn't design them, or anything, they were a mixture of Costume and Visual Effects. Costume came up with the basic design, which then went to the senior in-house sculptor, Stan Mitchell, via the Special Effects (FX) designer, Colin Mapson. Stan, I think, did some final sketches as well. He then sculpted the head and claws, including a separate pair for gripping the guns. He then produced the basic latex casts, but moved on to another project.

He suggested to Colin that we could paint the masks and gloves, and dress the fur. Colin contacted us, and under his supervision we did just that!



In the end, we did seven heads and seven pairs of hands, including a special skin for Tom Wilkinson's superb, but under-used, animatronic Tetrap head. It was like a production line between Stephen and I, and the Visual Effects workshop.

They'd send a couple of heads down as they came out of the mould, and we would send them back dressed and painted. We had to drive the last ones in to the BBC TV Centre at about five in the morning, so that they could go off on location with the cast and crew on the coach. We delivered them just in time and off they went.

STEVE: To speed things up, we had to split the job. I sat endlessly painting them, then Susan punched in the hair. When the heads arrived they were a basic latex cream colour. We applied a dark beige base-coat, and then, with an airbrush, darkened this with a selection of browns, yellows and acrylic to accentuate the contours. The inside of the ears I left a browny-pink with mauve veins to contrast with the other predominantly darker colours. The teeth were also air brushed.

All of the Tetraps had fixed mouths, except of course Urak, who had a fibre-glass jaw-piece, which moved as the actor [Richard Gauntlett] spoke. Sue applied goat hair, which always looks very authentic, which she then dirtied down with a variety of colour hair sprays.

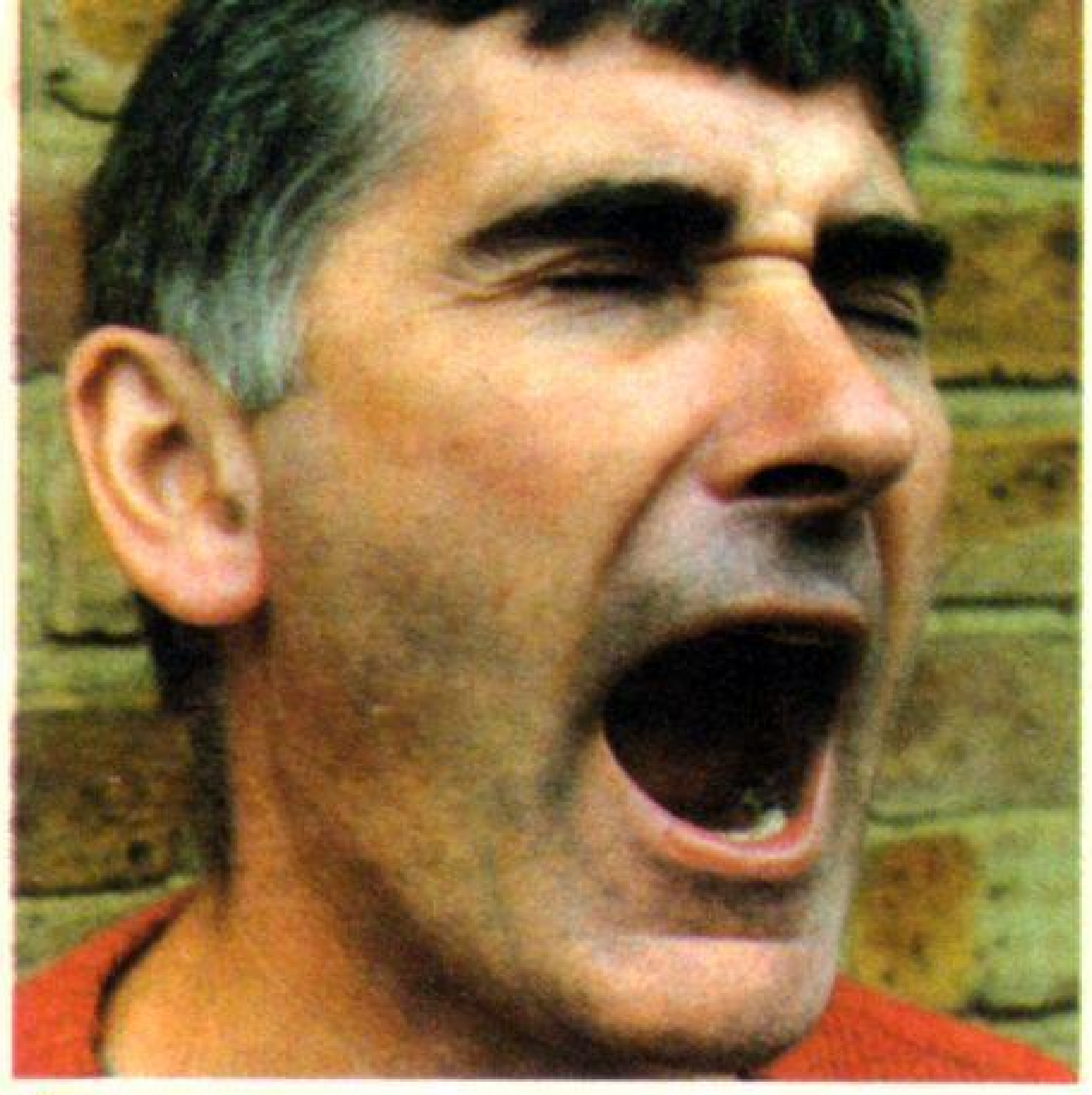
We also did the miniature Tetraps for the shot of them hanging in the eyrie. We did ten 18″ and ten 13″ figures. They had originally wanted forty, but didn't leave us a great deal of time. In the end, we did as many as we could.

They were made of latex and two-part foam, in much the same way as the masks themselves. Two-part foam is a sort of polyurethane foam which reacts when you add a catalyst. It's like ordinary yellow foam, but much finer – and you can control the density. Sil's costume was made from it, as were the Vervoids.

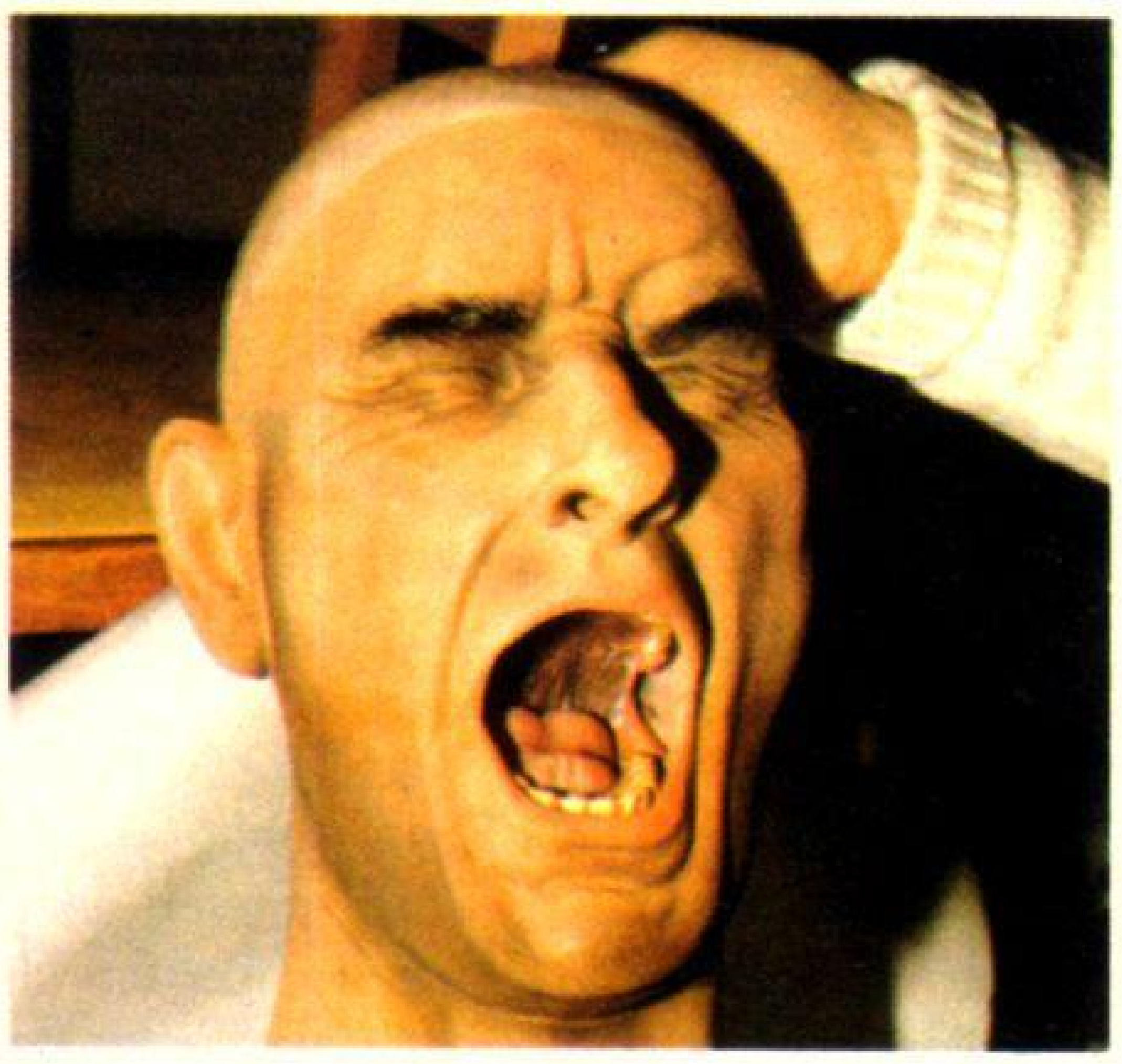
The mini-Tetraps were placed in Mike Tucker's excellent false-perspective cavern set. It all looked pretty good in the end.

SUSAN: Colin Mapson took great care in ensuring that the set was lit properly and that there was smoke pumped around the Tetraps. What you eventually saw on tv didn't really do it justice, but you get a good idea of the effect on the *Time and the Rani* book cover. The miniatures went down very well in the studio, and members of the cast and crew kept coming and asking if they could 'borrow' them at the end of the day.

Eventually BBC Enterprises took the whole set for the exhibition and to have it photographed for what was, at the time, a potential *Radio Times* cover. It never materialised, but I've seen one of the models in the BBC shop in Marylebone High Street, and also in the shop at the Longleat Exhibition. These creatures just get everywhere!

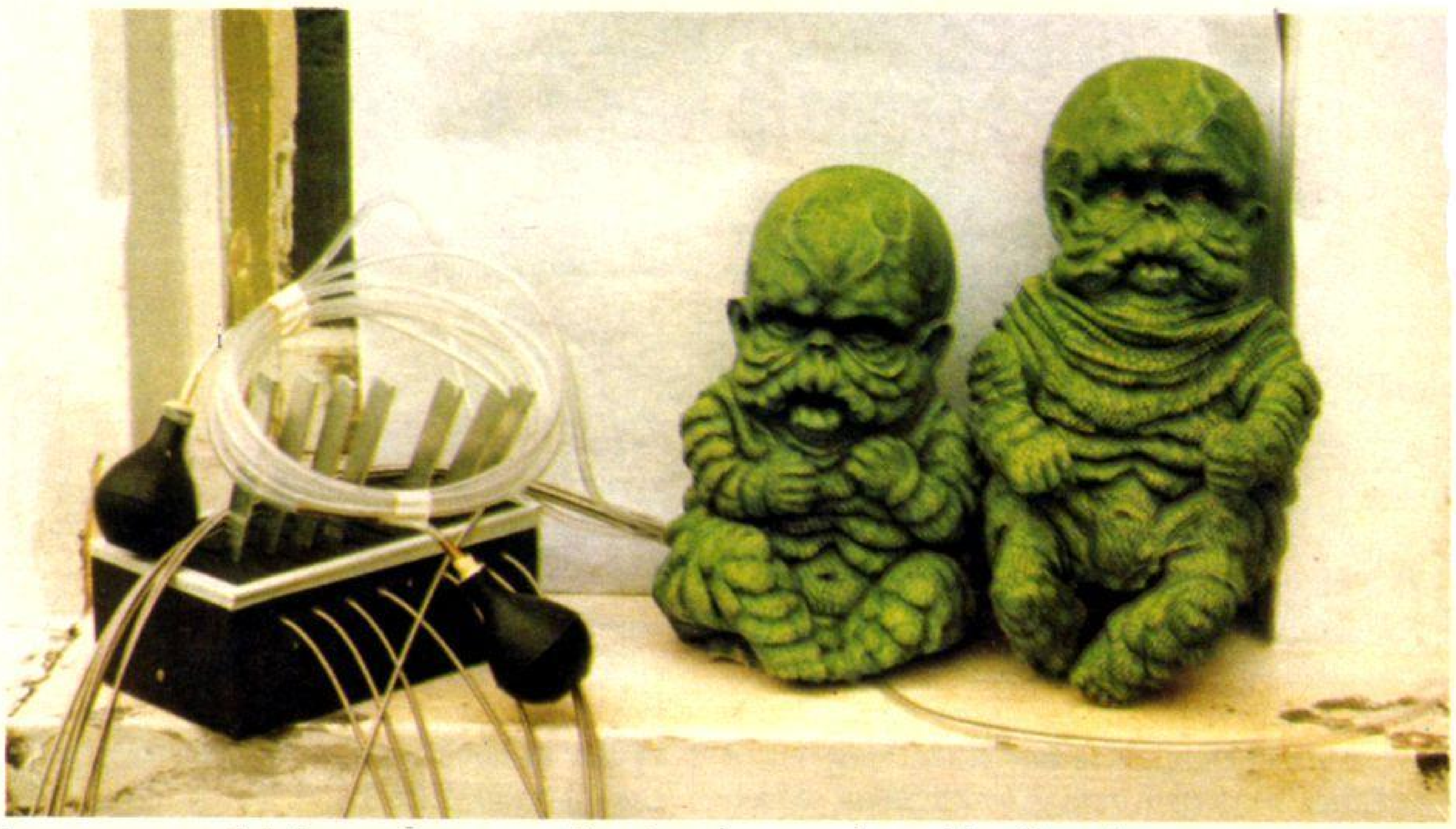


▲ Edward Peel poses for the melting head sequence. Below, a wax cast of the head, and final effect.



THE CABBAGE PATCH CHIMERON

DWM: Moving on, you created the ever-growing Chimeron baby for *Delta and the Bannermen*. Did you design that?
STEVE: It came originally from a sketch by Andy McVean, the Effects Designer on both *Delta* and *Dragonfire*. We understand he based it on an elephant shark, with all those tendril shapes around the mouth. In order to incorporate the mechanics we had to alter it a bit, enlarging the cranium and jowls – in fact, making it more babyish.
SUSAN: We always work on the principle that on tv you can't afford to be *too* subtle with a piece of modelling, you have to make it ever so slightly caricatured. If what you're doing is too understated you lose the visual impact.



STEVE: The other design requirements of the baby were that it had to have large folds of flesh, the idea being that it grew very quickly and filled out the flesh, and that it needed leaf-like formations on the skin's surface. The colour had to be vegetable green!
SUSAN: The original Cabbage Patch Kid!
STEVE: It was the old cliché of the baby starting off horrible and then growing into a beautiful blonde girl in a white leotard. We did two versions. The one that hatched from the egg was a simple latex puppet. The second one was a five-minutes-later version, a bit bigger, a larger cranium and less foetal. This is the one that Delta is holding.

It was fully cabled. They didn't actually ask for a great deal of movement, but we felt it was a good opportunity to try something a bit special. The keywords were simplicity and reliability. The principle of cabling itself is pretty straightforward: a thin wire running through a flexible casing, which can be connected to some form of mechanical rig. When the wire is pulled, the mechanics to which it is connected are activated.

It's a bit like a marionette, but in reverse. The cables we use are similar to those used in artificial limbs. For the Chimeron baby we had about eight, each individually operating one arm, one leg, the mouth, the head etc. These all came together in a control box, with which it was puppeteered.

We also had pneumatic pulsing veins on the head, which were operated with rubber bulbs, much like those on blood-pressure gauges. I think it turned out to be quite effective, and fairly inexpensive . . .
SUSAN: Just like us, really! They shot one hatching sequence with the baby dribbling embryonic juices profusely and apparently it looked terrific. However they also shot a cleaner version – anticipating complaints – in order to cover themselves. Ultimately they used the oozeless one.

There seems to have been a general clampdown on television regarding the sort of images you can put out nowadays. The sort of graphic effect that ten years ago you would have got through with no problem today requires much greater consideration. People seem to complain about the slightest thing.

Among the creatures in Sue's room are a few recognisable faces from the *Dragonfire* café sequence. These include the alien pet that tried to nip the Doctor's fingers. I was told the little chap was called Eric . . .

SUSAN: Eric's an elaborate glove puppet. He was included only by chance, really. Gillian Thomas, the make-up designer, contacted Andy McVean and asked if he knew anyone who hired out science fiction type masks that had not been seen on television before. She'd been given the unenviable task of transforming a bunch of extras into aliens for this café scene.

She contacted us. "Andy McVean says you've got loads of weirdos and monsters in your house," and I said, "Well, apart from the family, who else would you like to see?" She suggested taking up a selection of stuff and so armed with two giant Sainsbury's bags full of masks, including, as an after thought, Eric, I headed for the BBC.

They took a selection of masks, added them to suitable costumes and there you are! They also took Eric, he wasn't supposed to have been as prominent as he was, but John Nathan-Turner spotted, and liked him. So the sequence opened with him, and Sylvester improvised the bit where he nips the Doctor. For the rest of the afternoon it was, "Cue Eric," and, "Well done, Eric" . . .
STEVE: He's now joined Equity and got himself an agent – it's all gone to his head! Actually, the actor who was under the fish-mask, and operating Eric, was a great sport, very professional. He kept coming over to check his mask was adjusted right and that he wasn't damaging the puppet. He deserves a credit, really.
SUSAN: Altogether there was Eric, the fish-mask, the half-face mask that the Shirley Temple girl wore and a pig-type mask lent by a colleague, Robert Allsop (who coincidentally made the Doctor'

umbrella, under the supervision of the Martin Adams workshop). There was also another lizard mask, in an earlier scene. We did Kane's coin, too, because it needed a likeness of Edward Peel on it. It was a cross between a medallion and a sovereign.

THE MELTING MAN

DWM: What about the 'melting head' sequence in *Dragonfire?*

STEVE: The production team for *Dragonfire* was the same as *Delta and the Bannermen.* Whilst we were working on the Chimeron baby, Andy McVean mentioned that there was the possibility of a 'melting man' as the season's climax. He didn't imply at that stage that we would do it, but simply enquired as to whether we could handle it if we were asked i.e. could we go ahead and think about the principles involved.

We went off and did some research into the number of ways we could do it. We also contacted a number of people we know in the industry, but invariably all we got back was, "It's not feasible," and "You'll never do it under those conditions – not in a tv studio in fifteen minutes!"

We discovered a similar shot in *Raiders of the Lost Ark* had taken a night to set up and a whole day to shoot, plus they had the resources of Industrial Light and Magic! We didn't have those luxuries on *Doctor Who*'s tight budget and shooting schedule. I think from the word go we knew we had to use some sort of wax skin over an under-skull, and we figured that if we packed the thing out with some sort of gunge, then maybe we might get the desired effect. To actually melt the wax, we could use hand-held hot-air paint strippers!

SUSAN: I was having sleepless nights over this – and this was before we'd even got the job! I mean, potentially it was a wonderful job to do. It was the first time, to our knowledge anyway, that something like this had ever been attempted on British television. At the same time, had it all gone disastrously wrong, we would have blown our reputations at Visual Effects.

After weighing up the odds, which consisted of the majority of our colleagues saying, "You cannot do it," and a few friends saying "Go on, give it a go," when we were offered the job, we decided to take it.

STEVE: We simply felt we couldn't look a gift horse in the mouth. Prior to any work on the head itself, we did some test faces to convince ourselves, as well as the BBC that it could be done. Apparently they were prepared to re-write the script and kill Kane in a different fashion, if the effect couldn't be done, although I may have misinterpreted this. We would be using a lot of processes with which we were unfamiliar such as multi-piece moulding, wax casting, etc.

SUSAN: We took these test faces to the Effects workshop and melted them. Even on these rather crude sample heads the effect worked well, so we were all quite encouraged. At this stage Edward Peel hadn't been cast, so we were unable to go much further for a couple of days. I was collaborating on the *Dragonfire* helmets, again at the Martin Adams Workshop, when we got the call to go down to the workshop and meet the actor who was to play Kane.

STEVE: We took photographs of his face in a screaming expression from a variety of different angles. We had decided quite early on that we would model the head from scratch rather than take a face cast. Edward was understandably not keen on a face-cast anyway, particularly with the mouth open, which would have been even more uncomfortable. Susan and I are both of the opinion that face-casts tend to have a rather dead look to them anyway, and so by modelling from scratch I wanted to be able to very slightly exaggerate the expression to hopefully make it more life-like.

We took the measurements and photographs on the Friday, modelled it up over the weekend and cast it on the Monday evening. Because we ultimately intended to make wax casts, which are inflexible, we needed to make a multi-piece mould in order to get these waxes out in one piece. Consequently this meant that the original clay bust remained intact after moulding.

We then cut directly into this and modelled the molten skull shape we required, but keeping the teeth, the top of the head and the neck the same. This allowed us to accurately re-align the wax face over the skull.

We made a silicone mould of the molten skull sculpture, from which we took two glass-fibre under-skulls. Certain sections of the under-skulls were cast in latex, which could be inflated, not only to distort the face, but to speed up the degeneration by forcing the wax away! Remember, we weren't going to be allocated much time in the studio for this, so speed was essential.

SUSAN: We also had pipes to pump fluid from the mouth, the nose and under the helmet. To allow the head to melt away quickly, the wax skins had to be very thin. Subsequently, you would have been left with an unconvincingly thin trickle of fluid as he melted. The extra gunge added to the impact.

STEVE: In spite of the fact that this sounds really horrible, there were a number of very strict guide-lines laid down, the main one being that no red colours were to be used and no liquid remotely resembling blood. We stuck to browns and the original creamy wax colour.

All in all we took two underskulls and six wax faces to the studio, the original plan being that during the course of the day we would be able to nip in during the recording breaks, and, with the one camera, shoot a series of melting sequences, thus giving them a few to choose from. This didn't happen, though. We got one shot at it, towards the end of the day's shooting.

SUSAN: During the day people wandered over to where the head was fixed, saying, "Good grief, it's . . .," and then deciding to have a photo with it. Then, of course they asked what it was for exactly. Consequently when the time came to shoot it, there was an exceptionally large audience waiting to see it do its stuff. Things were becoming more nerve-racking by the second . . .

STEVE: We got to shoot it at about eight that evening. Mike Tucker fixed the head and Kane's own helmet to a stand whilst the costume designer, Richard Croft, added the collar piece. They shot Edward walking towards the screen and then screaming – and then on came the head. There were four or five of us all operating different things. I was on the gunge . . . and you?

SUSAN: I was on the bladders on the skull. Mike, and Paul Mann had the hot air guns.

STEVE: So it melted and that was that. Fortunately it went OK. We even got a round of applause. We were both very proud when we saw it on the programme. The video effects people speeded the sequence up about thirty times and blended a little of Edward Peel's own mouth in at the beginning. I think it came across quite well – quite realistic . . .

SUSAN: In real time the head took about ten minutes to fully melt, and so even though it was speeded up you only got to see a brief snatch of the sequence. It eventually became a little *too* gory. At one point one of the gunk-tubes blocked and then suddenly unblocked, sending vast amounts shooting out. Then one of his eyes popped out and slowly rolled down his cheek . . . really charming! ▮

DWM *looks forward to seeing more 'charming' effects from Susan and Steve in Season 25 of* Doctor Who *as well as the other projects they're working on. Special thanks to both of them for taking time out of their schedules to talk with us, and providing all the photographs used in this article.*

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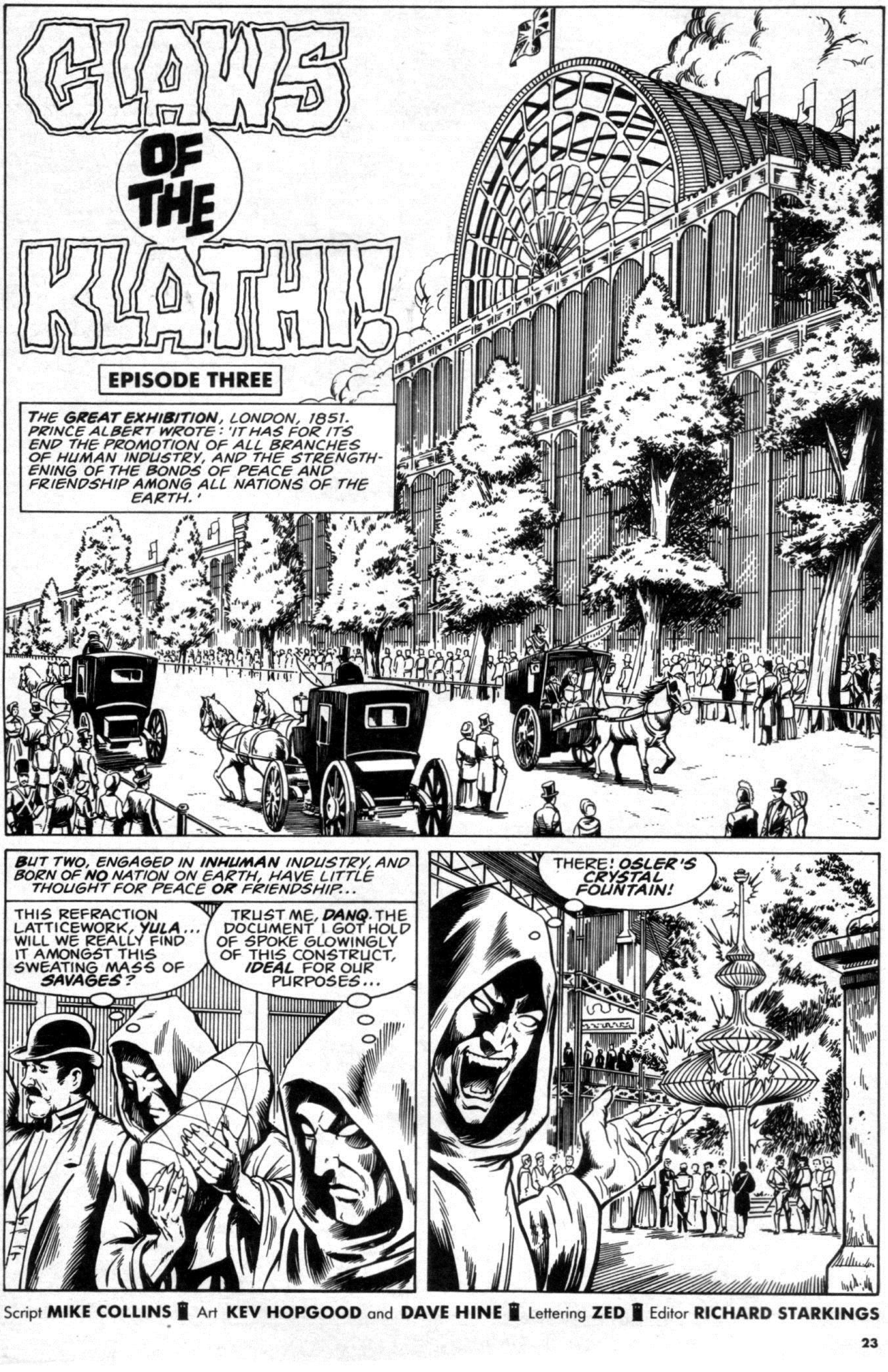
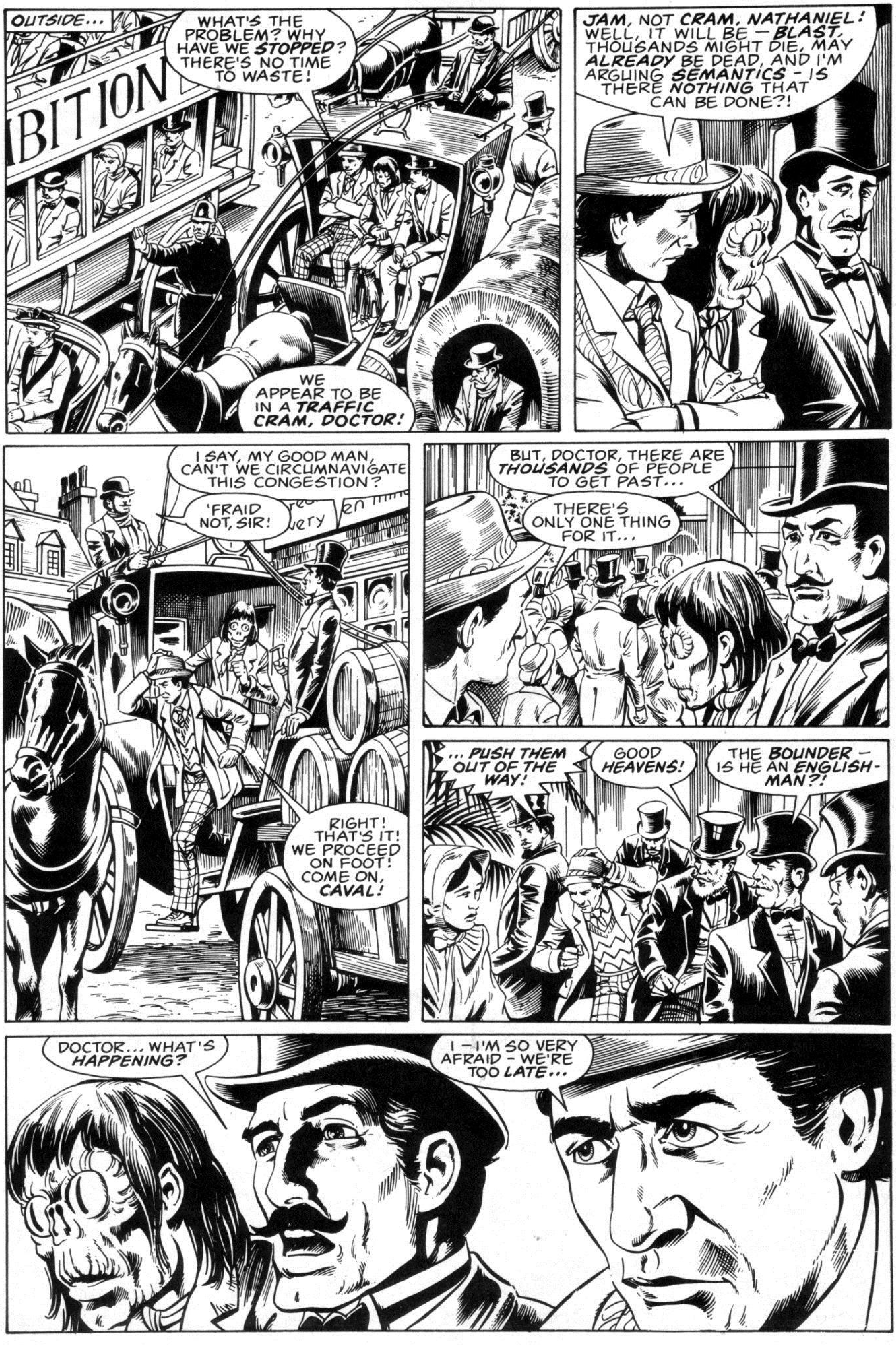
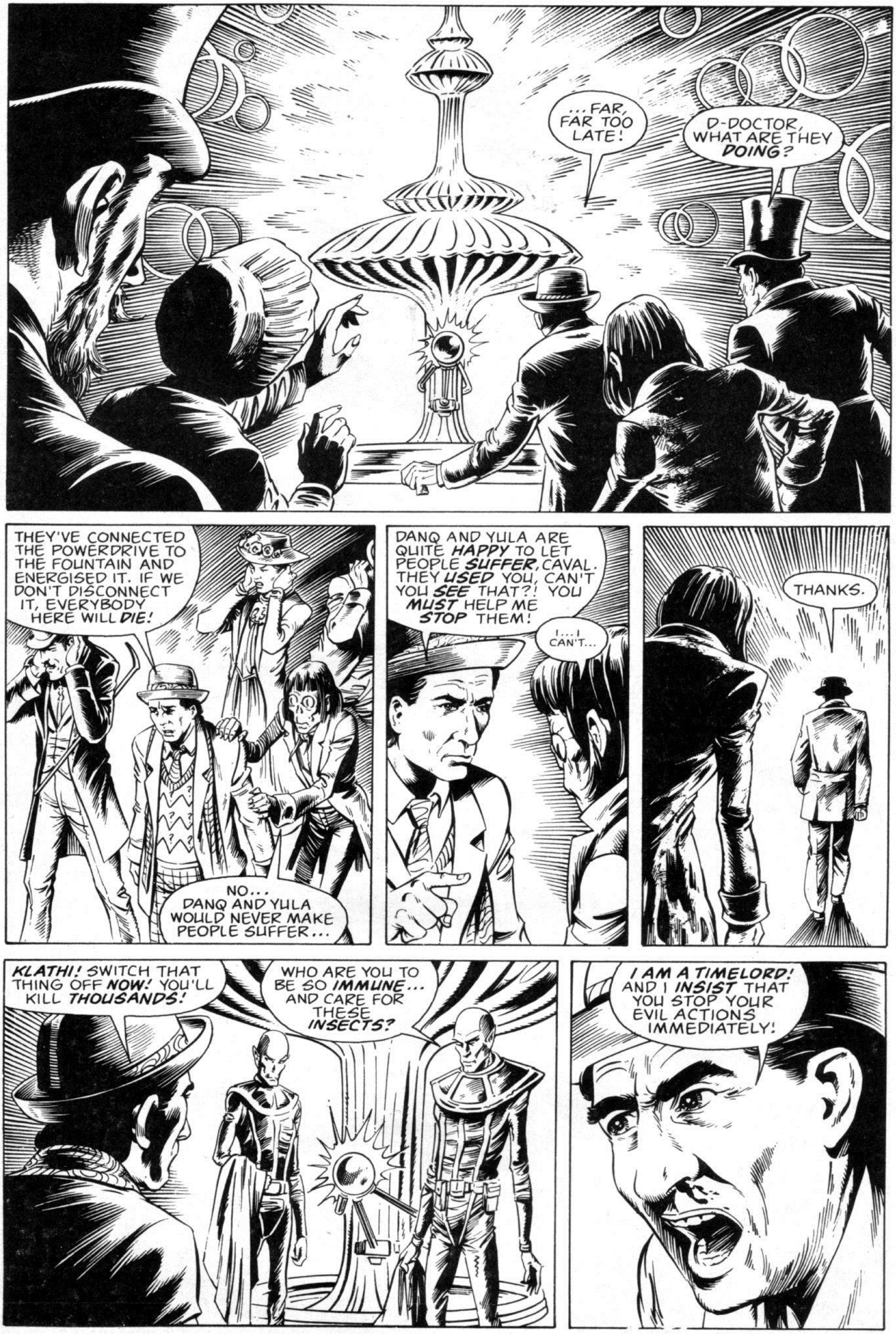
CLAWS OF THE KLATH!

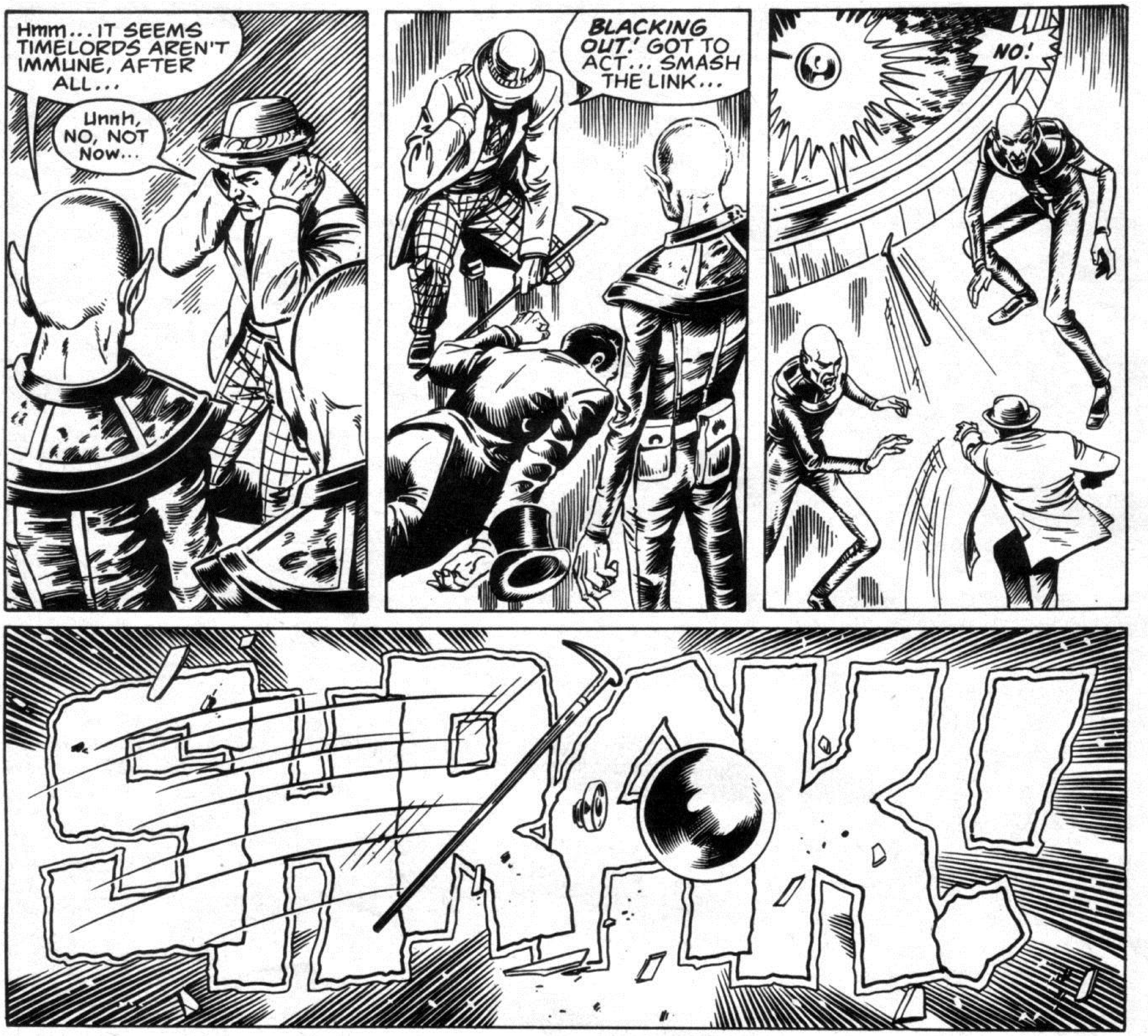
EPISODE THREE

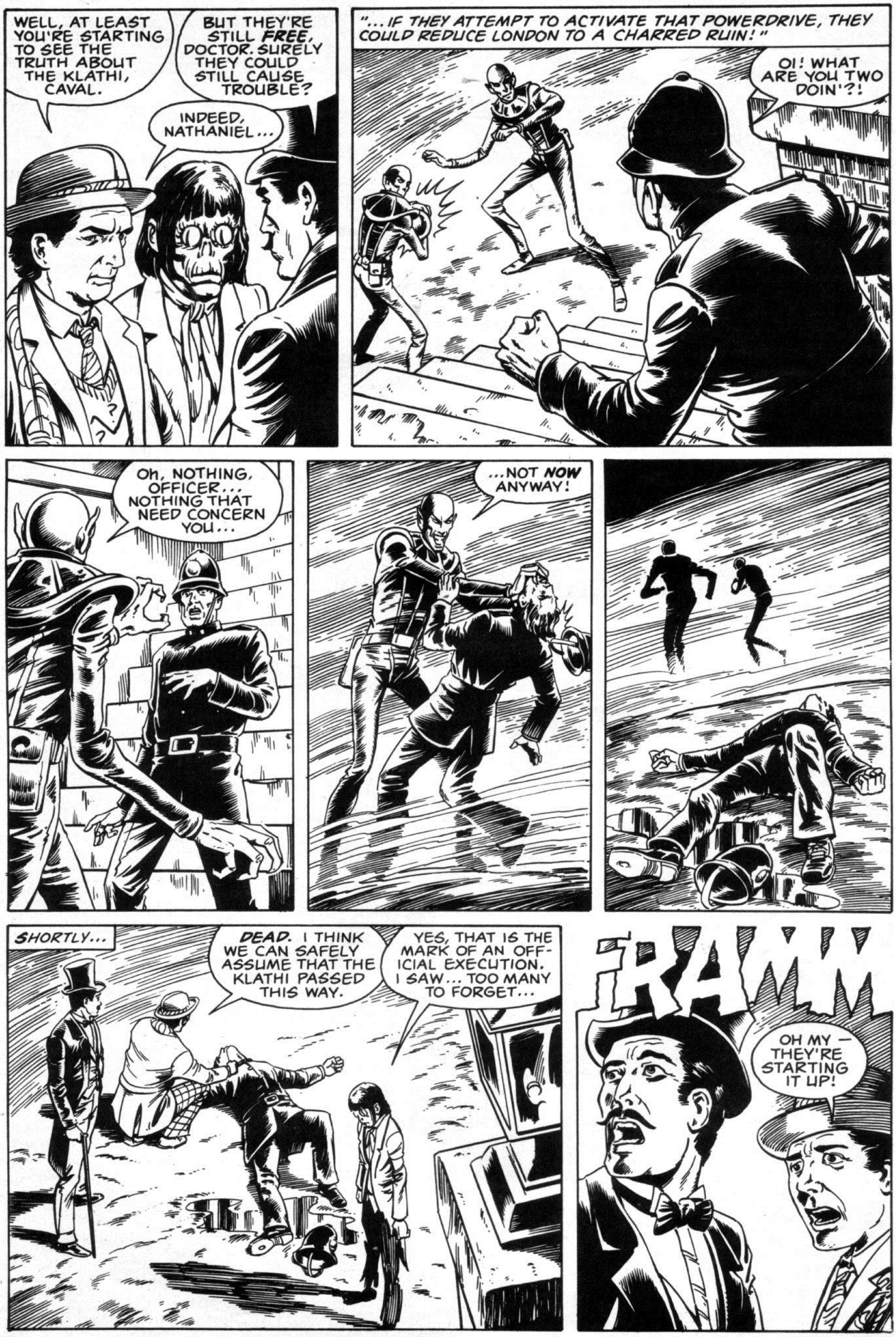

THE GREAT EXHIBITION, LONDON, 1851. PRINCE ALBERT WROTE: 'IT HAS FOR ITS END THE PROMOTION OF ALL BRANCHES OF HUMAN INDUSTRY, AND THE STRENGTHENING OF THE BONDS OF PEACE AND FRIENDSHIP AMONG ALL NATIONS OF THE EARTH.'
BUT TWO, ENGAGED IN INHUMAN INDUSTRY, AND BORN OF NO NATION ON EARTH, HAVE LITTLE THOUGHT FOR PEACE OR FRIENDSHIP...
THIS REFRACTION LATTICEWORK, YULA... WILL WE REALLY FIND IT AMONGST THIS SWEATING MASS OF SAVAGES?
TRUST ME, DANQ. THE DOCUMENT I GOT HOLD OF SPOKE GLOWINGLY OF THIS CONSTRUCT, IDEAL FOR OUR PURPOSES...
THERE! OSLER'S CRYSTAL FOUNTAIN!

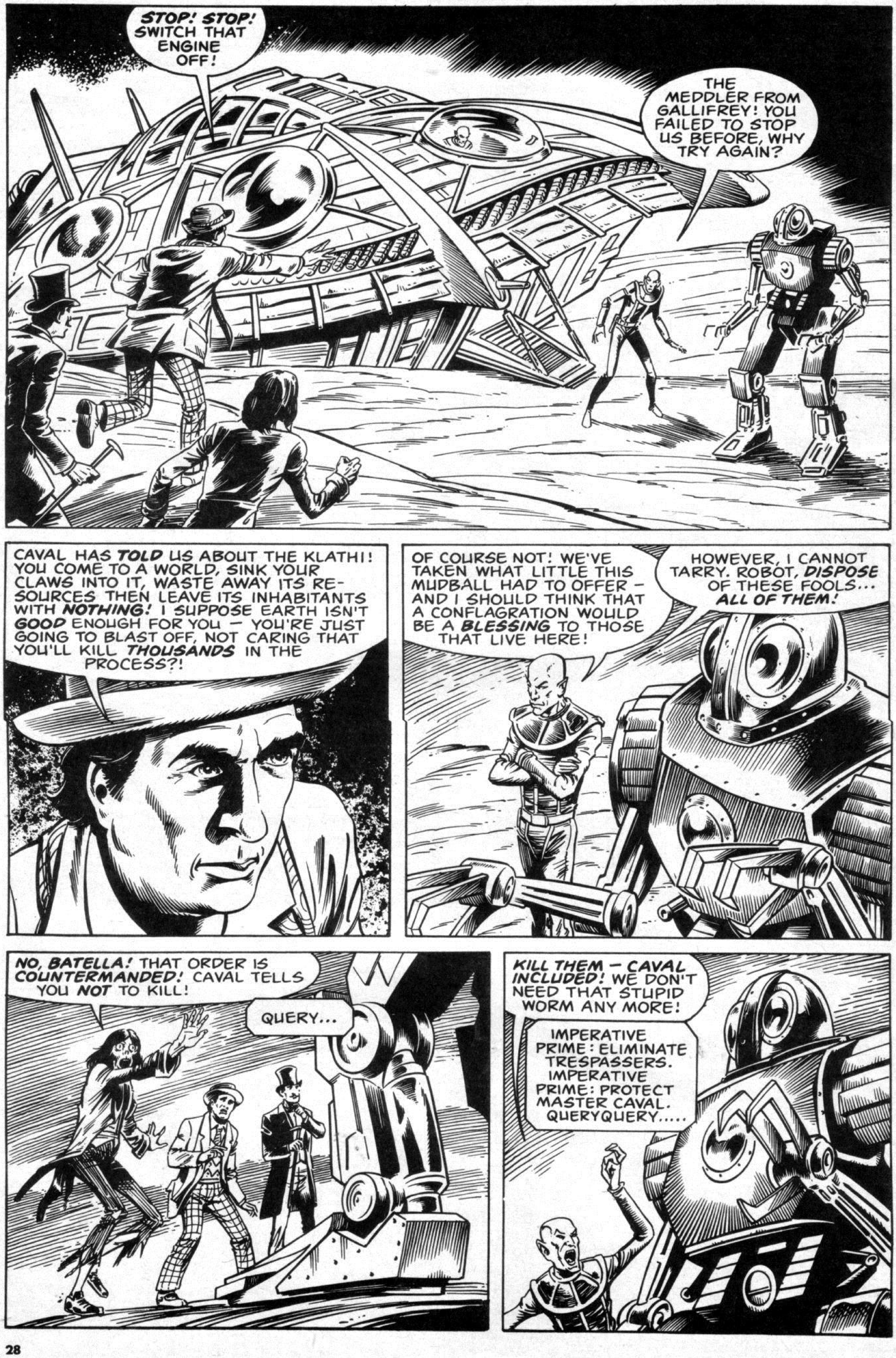
Script **MIKE COLLINS** Art **KEV HOPGOOD** and **DAVE HINE** Lettering **ZED** Editor **RICHARD STARKINGS**

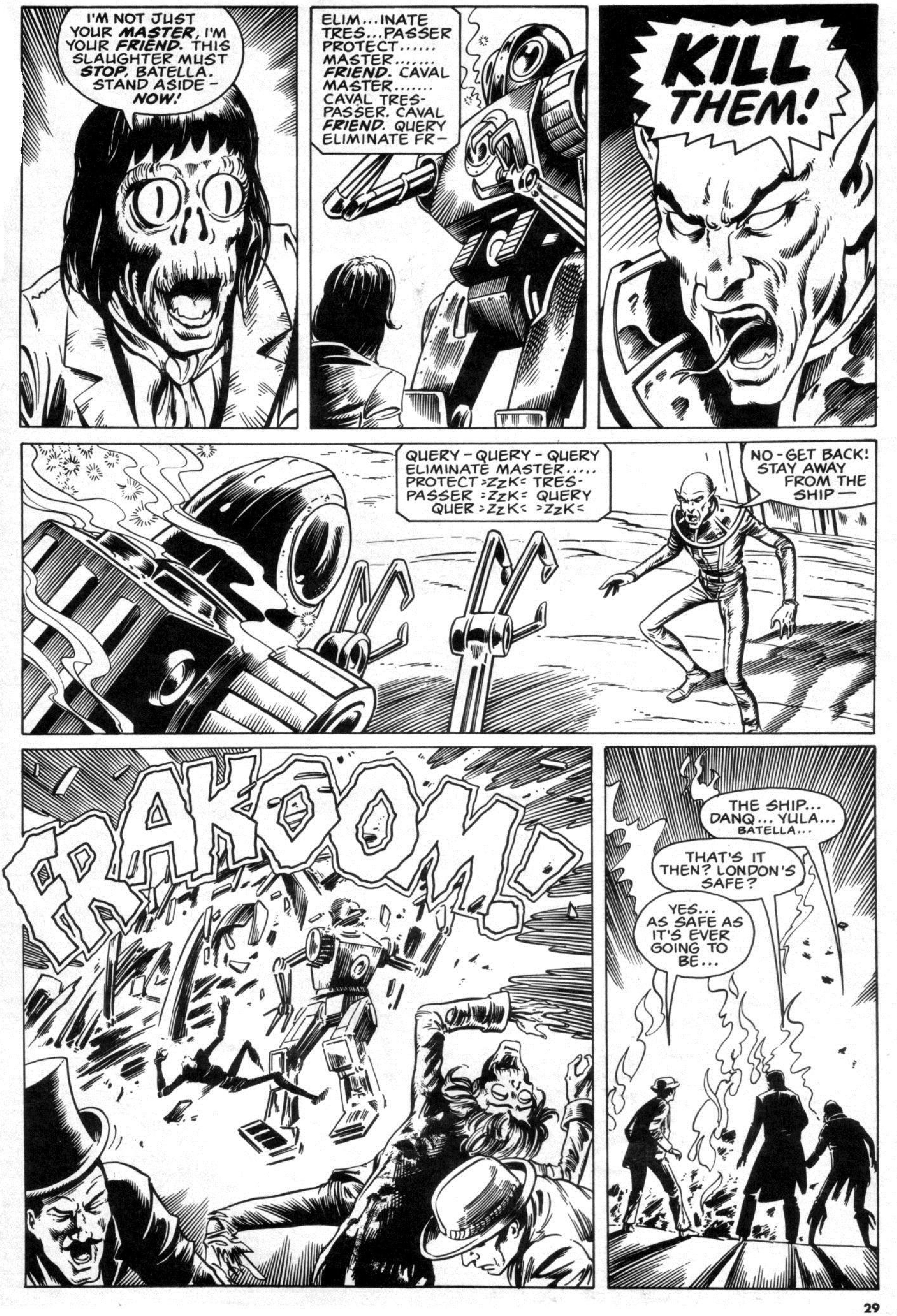

OUTSIDE...
BITION
WHAT'S THE PROBLEM? WHY HAVE WE **STOPPED**? THERE'S NO TIME TO WASTE!
WE APPEAR TO BE IN A **TRAFFIC CRAM, DOCTOR!**
JAM, NOT **CRAM, NATHANIEL!** WELL, IT WILL BE – **BLAST**. THOUSANDS MIGHT DIE, MAY **ALREADY** BE DEAD, AND I'M ARGUING **SEMANTICS** – IS THERE **NOTHING** THAT CAN BE DONE?!
I SAY, MY GOOD MAN, CAN'T WE CIRCUMNAVIGATE THIS CONGESTION?
'FRAID NOT, SIR!
RIGHT! THAT'S IT! WE PROCEED ON FOOT! COME ON, **CAVAL!**
BUT, DOCTOR, THERE ARE **THOUSANDS** OF PEOPLE TO GET PAST...
THERE'S ONLY ONE THING FOR IT...
...PUSH THEM OUT OF THE WAY!
GOOD **HEAVENS!**
THE **BOUNDER** – IS HE AN **ENGLISHMAN?!**
DOCTOR... WHAT'S **HAPPENING?**
I – I'M SO VERY AFRAID – WE'RE TOO **LATE...**

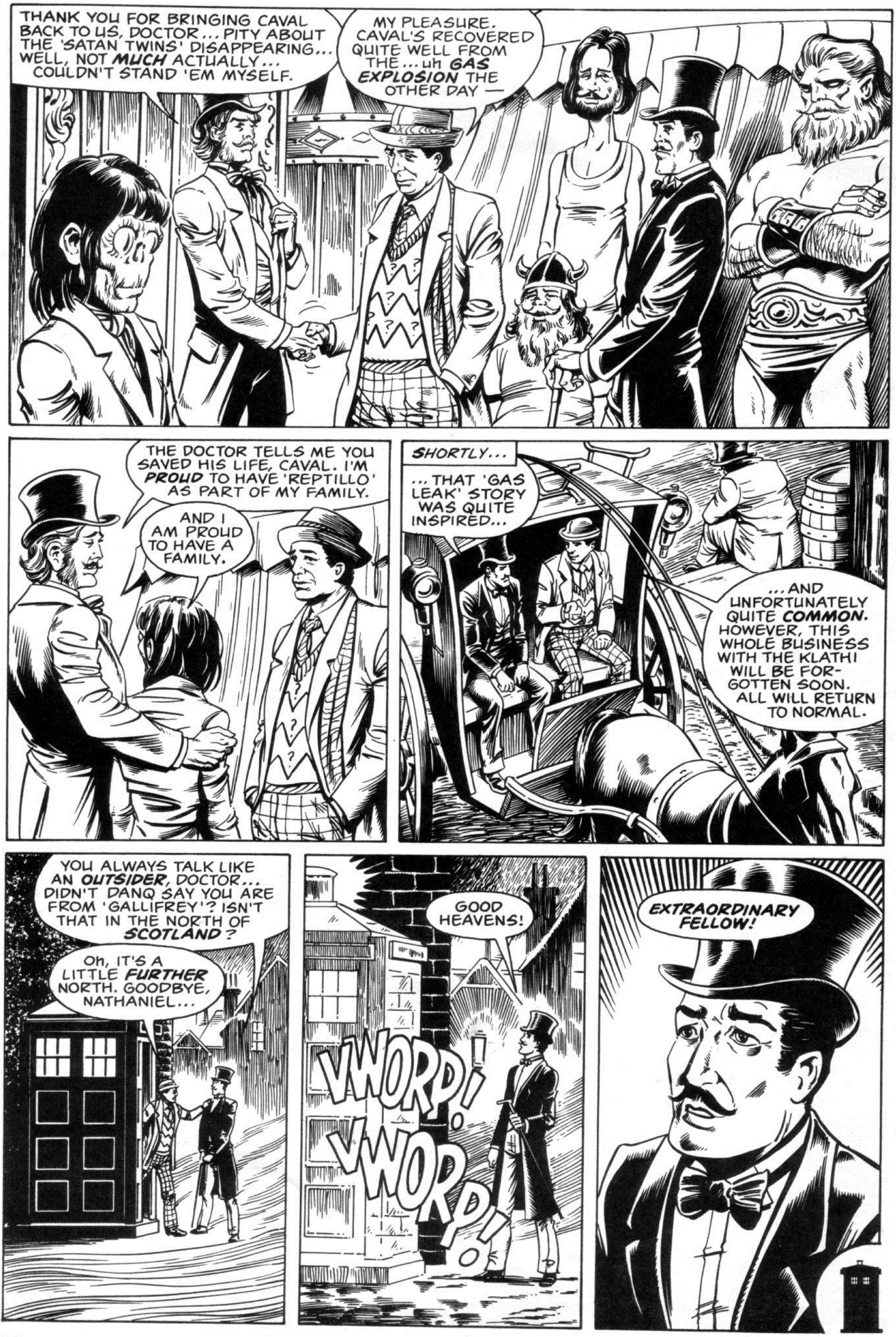

...FAR, FAR TOO LATE!
D-DOCTOR, WHAT ARE THEY *DOING*?
THEY'VE CONNECTED THE POWERDRIVE TO THE FOUNTAIN AND ENERGISED IT. IF WE DON'T DISCONNECT IT, EVERYBODY HERE WILL *DIE!*
NO... DANQ AND YULA WOULD NEVER MAKE PEOPLE SUFFER...
DANQ AND YULA ARE QUITE *HAPPY* TO LET PEOPLE *SUFFER*, CAVAL. THEY *USED* YOU, CAN'T YOU *SEE* THAT?! YOU *MUST* HELP ME *STOP* THEM!
I... I CAN'T...
THANKS.
KLATHI! SWITCH THAT THING OFF *NOW!* YOU'LL KILL *THOUSANDS!*
WHO ARE YOU TO BE SO *IMMUNE*... AND CARE FOR THESE *INSECTS?*
I AM A TIMELORD! AND I *INSIST* THAT YOU STOP YOUR EVIL ACTIONS IMMEDIATELY!


Hmm... IT SEEMS TIMELORDS AREN'T IMMUNE, AFTER ALL...
Unnh, NO, NOT NOW...
BLACKING OUT! GOT TO ACT... SMASH THE LINK...
NO!
SHRAK!
NO, NO, NOT WHEN WE WERE SO CLOSE!
IT'S ALL RIGHT, YULA. IT'S INTACT — AND FULLY RE-ENERGISED. LET'S GET OUT OF HERE!
SHORTLY...
DOCTOR... ARE YOU ALL RIGHT?
YES, YES, WHERE ARE THE KLATHI?
THEY... THEY GOT AWAY, DOCTOR.
YOU SAVED MANY BY YOUR ACTIONS... AND I DID NOTHING...


WELL, AT LEAST YOU'RE STARTING TO SEE THE TRUTH ABOUT THE KLATHI, CAVAL.
BUT THEY'RE STILL *FREE*, DOCTOR. SURELY THEY COULD STILL CAUSE TROUBLE?
INDEED, NATHANIEL...
"...IF THEY ATTEMPT TO ACTIVATE THAT POWERDRIVE, THEY COULD REDUCE LONDON TO A CHARRED RUIN!"
OI! WHAT ARE YOU TWO DOIN'?!
Oh, NOTHING, OFFICER... NOTHING THAT NEED CONCERN YOU...
...NOT *NOW* ANYWAY!
SHORTLY...
DEAD. I THINK WE CAN SAFELY ASSUME THAT THE KLATHI PASSED THIS WAY.
YES, THAT IS THE MARK OF AN OFFICIAL EXECUTION. I SAW... TOO MANY TO FORGET...
FRAMM
OH MY — THEY'RE STARTING IT UP!


STOP! STOP! SWITCH THAT ENGINE OFF!
THE MEDDLER FROM GALLIFREY! YOU FAILED TO STOP US BEFORE, WHY TRY AGAIN?
CAVAL HAS TOLD US ABOUT THE KLATHI! YOU COME TO A WORLD, SINK YOUR CLAWS INTO IT, WASTE AWAY ITS RESOURCES THEN LEAVE ITS INHABITANTS WITH NOTHING! I SUPPOSE EARTH ISN'T GOOD ENOUGH FOR YOU — YOU'RE JUST GOING TO BLAST OFF, NOT CARING THAT YOU'LL KILL THOUSANDS IN THE PROCESS?!
OF COURSE NOT! WE'VE TAKEN WHAT LITTLE THIS MUDBALL HAD TO OFFER — AND I SHOULD THINK THAT A CONFLAGRATION WOULD BE A BLESSING TO THOSE THAT LIVE HERE!
HOWEVER, I CANNOT TARRY. ROBOT, DISPOSE OF THESE FOOLS... ALL OF THEM!
NO, BATELLA! THAT ORDER IS COUNTERMANDED! CAVAL TELLS YOU NOT TO KILL!
QUERY...
KILL THEM — CAVAL INCLUDED! WE DON'T NEED THAT STUPID WORM ANY MORE!
IMPERATIVE PRIME: ELIMINATE TRESPASSERS. IMPERATIVE PRIME: PROTECT MASTER CAVAL. QUERYQUERY.....


I'M NOT JUST YOUR **MASTER**, I'M YOUR **FRIEND**. THIS SLAUGHTER MUST **STOP**, BATELLA. STAND ASIDE – **NOW!**
ELIM... INATE TRES... PASSER PROTECT...... MASTER...... **FRIEND**. CAVAL MASTER....... CAVAL TRES-PASSER. CAVAL **FRIEND**. QUERY ELIMINATE FR–
KILL THEM!
QUERY – QUERY – QUERY ELIMINATE MASTER..... PROTECT >ZzK< TRES-PASSER >ZzK< QUERY QUER >ZzK< >ZzK<
NO – GET BACK! STAY AWAY FROM THE SHIP –
FRAKOOM!
THE SHIP... DANQ... YULA... BATELLA...
THAT'S IT THEN? LONDON'S SAFE?
YES... AS SAFE AS IT'S EVER GOING TO BE...


THANK YOU FOR BRINGING CAVAL BACK TO US, DOCTOR... PITY ABOUT THE 'SATAN TWINS' DISAPPEARING... WELL, NOT **MUCH** ACTUALLY... COULDN'T STAND 'EM MYSELF.
MY PLEASURE. CAVAL'S RECOVERED QUITE WELL FROM THE... uh **GAS EXPLOSION** THE OTHER DAY —
THE DOCTOR TELLS ME YOU SAVED HIS LIFE, CAVAL. I'M **PROUD** TO HAVE 'REPTILLO' AS PART OF MY FAMILY.
AND I AM PROUD TO HAVE A FAMILY.
SHORTLY...
...THAT 'GAS LEAK' STORY WAS QUITE INSPIRED...
...AND UNFORTUNATELY QUITE **COMMON**. HOWEVER, THIS WHOLE BUSINESS WITH THE KLATHI WILL BE FORGOTTEN SOON. ALL WILL RETURN TO NORMAL.
YOU ALWAYS TALK LIKE AN ***OUTSIDER***, DOCTOR... DIDN'T DANQ SAY YOU ARE FROM 'GALLIFREY'? ISN'T THAT IN THE NORTH OF ***SCOTLAND***?
Oh, IT'S A LITTLE ***FURTHER*** NORTH. GOODBYE, NATHANIEL...
GOOD HEAVENS!
VWORP! VWORP!
EXTRAORDINARY FELLOW!

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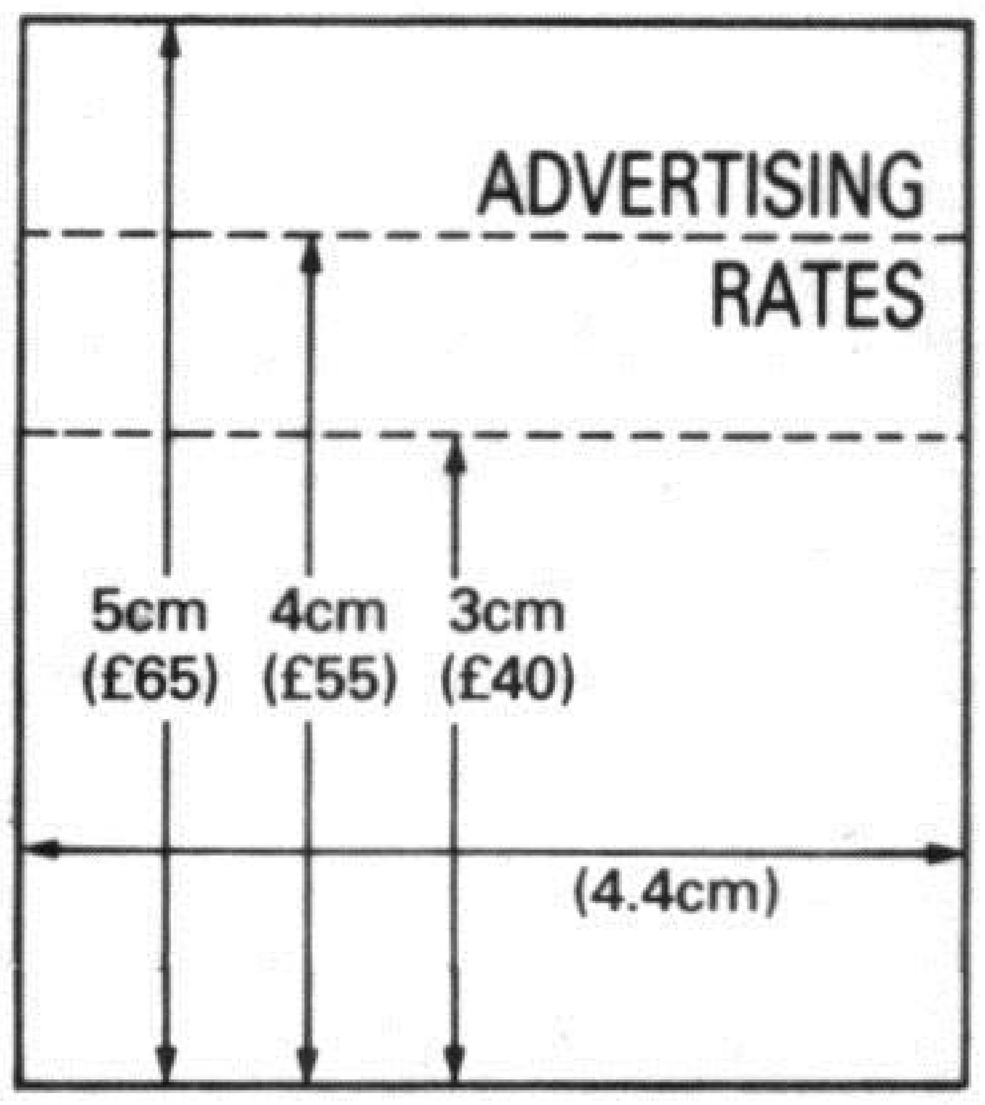

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June 17th
Colin Baker, Sixth Doctor, Born 1943.
June 18th
UFOria – One Day *UFO* Convention Conway Hall, Red Lion Square, London. Registration from Katie Runciman, Registrations, 87 Arran Way, Corby, Northants NN17 2PP. Fanderson Members £6, Non-Members £9. Cheques, P.O.s payable to Fanderson No. 2 Account.
June 18th
***Who* Festival '88** 11am-7pm. Tentatively set at Lido Beach, Oceanside, New York. Food, live music, special guest(s), contests, games etc. Contact: Gallifreyan Embassy of Long Island, 232 Hoke Ave., Oceanside NY 11572.

June 18th-July 2nd
***Doctor Who* Exhibition,** Darleston Library, King Street, Darleston. Organised by the Willenhall *Doctor Who* Society, the exhibition celebrates 25 years of *Doctor Who.* Photographs, autographs, press cuttings, plus a range of costumes from the show lent by Nostalgia and Comics. Contact: Willenhall *Doctor Who* Society, No. 2 Buckingham Drive, Willenhall.
June 25th
Leeds Comic Mart, The Griffin Hotel, Boar Lane, Leeds.
Friday 1st July-3rd July
1988 North American Time Festival St. Paul, Minnesota. Invited guests so far are Jon Pertwee and Frazer Hines. Tickets $35, from 1988 Time Festival, 15301 Willowood Dr., Minnetonka, MN 55345. Cheques payable to the Time Festival.
Friday July 1st-3rd July
The Third Genesis II Star Trek Convention, The Cobden Hotel, Birmingham. Details, registration from Tina Hewett, 65 Park Road, Dartford, Kent DA1 1ST.
Thursday July 7th
Jon Pertwee, 3rd Doctor, born 1919.
Saturday July 9th
Manchester Comic Mart, 11.00-3.30, Piccadilly Plaza Exhibition Hall, York Street, Manchester. Admission 40p
9th-10th July
Falcon Convention Ladbroke Beaufort Hotel, Bath. Registration now £18.00 both days, £9.00 one day and £4.00 supporting. Contact Falcon 3, 125 Roose Road, Barrow-in-Furness, Cumbria LA13 0EE. Guests hopefully attending include Sylvester McCoy, Colin Baker, Peter Davison, Nicholas Courtney, Sophie Aldred, Bonnie Langford, Louise Jameson, Chris Boucher and many more. Though *Doctor Who*-based, the possible guest list also includes many names connected with *Star Cops.*

Thursday 14th July
***Doctor Who* magazine Issue 139 on sale – order your copy today! Featuring Sophie Aldred and Stephen Gallagher interviews, *Warriors' Gate* Archive, Part two of Season 14 Flashback, all the latest news, Off the Shelf, regular features and a brand new strip – *Culture Shock* – by Grant Morrison and Bryan Hitch!**

Sunday 17th July
Comic Mart, 12.00 Camden Centre, London. Opposite St. Pancras Station.
Saturday 23rd July
TELLYCON The Grand Hotel, Birmingham. Registration £9.00 to Tellycon Registration, 16 Bridges Road, Norton Canes, Cannock, Staffs WS11 3PB. Please enclose an s.a.e. A wide variety of telefantasy will be covered, from *Doctor Who* and *Quatermass* to *The Avengers* and *Edge of Darkness.*
Friday 29th July-1st August
Albacon '88 Central Hall, Glasgow. Guest: C.J. Cherryh. £10 Attending, Supporting £5. Contact: Albacon '88, Burnawn, Stirling Road, Dumbarton G82 2PJ.
Saturday 30th July
Leeds Comic Mart, The Griffin Hotel, Boar Lane, Leeds.

CLUB SPOT

Entries for this spot welcome: a British Local Groups listing appears next issue. Readers are advised to make contact with clubs and local groups first before sending any money for merchandise, etc. **Always enclose a stamped addressed envelope.**
DOCTOR WHO APPRECIATION SOCIETY Contact: Mark Wyman, 84 Franciscan Road, Tooting London SW17 8DQ. There is presently a cap on memberships for the Society, which DWAS hope will be lifted by the end of 1988, if not earlier.
THE JERSEY JAGAROTH Dues $8 a year, payable to the Jersey Jagaroth. Mail to P.O. Box 223, Morristown, NJ 07060 U.S.A. Nearly 300 members with an energetic monthly newsletter.
BRIT T.V. ENTERTAINMENT is a new organisation interested in the promotion of British telefantasy in America, from *Quatermass* and *A for Andromeda* to *Doctor Who* and *The Avengers.* Contact: Brit T.V. Entertainment, P.O. Box 2584, Hammond, IN 46323.

'ZINE ZONE

Issue 6 of *The Frame* is now on sale, featuring an in-depth interview with Morris Barry, photographs from *Shada* and sporting a Dalek cover from *Remembrance,* taken by none other than Steve Cook. Price £2.95 in specialist SF shops.
Also on sale: *New Whovical Express* Issue 4, and *Private Who* Issue 12, an excellent quarterly 'zine which includes interviews with Ian Briggs and Dick Mills.

SUPERCHANNEL *WHO*

The following stories are being transmitted by SuperChannel during June:– *Ark In Space; Genesis of the Daleks; Revenge of the Cybermen;* and *Terror of the Zygons. The Sontaran Experiment* has also been screened. All of these are Season 12 stories except *Terror,* and feature Tom Baker as The Doctor – demonstrating his ability for the part with consummate ease – Ian Marter and Lis Sladen.

The show is being broadcast at 5.30 throughout the week in Europe as well as the United Kingdom. *The Stage* reports that SuperChannel recently won a three year fight to reach two million Flemish homes after it beat a ban by the Belgian authorities in the high court. *Blakes Seven* and *Moon Stallion,* which stars Sarah Sutton, are also being shown this month.

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YOU ON WHO

Write in to: *You On Who,* Doctor Who Magazine, 23 Redan Place, London W2 4SA.

Still months away from the new Season, so the post bag at least covers a wider range of topics than usual, from the new Video releases to a continued Season 24 commentary. The "What Price Fame?" article in **DWM** *Issue 134 continues to draw comment. Full addresses will now be printed, only where requested. We have edited some letters to allow as many as possible to have their say. So I'd better sign off! – Ed.*

HE'S BACK!

I have just read the letters page of **DWM** Issue 136. Yes . . . my letter in **DWM** Issue 134 *was* a personal attack on the man [John Nathan-Turner], and yes – it *was* a little spiteful. But it obviously emphasised my opinions, unlike a nice polite letter that doesn't hurt anyone. I also refrained from criticising other letters, many of which I disagree with, preferring to express *my* views on the series rather than my views on *other* people's views.

(Mr) M. Henderson,
Colne,
Lancs.

DEJA VU, DOUGLAS . . .

I have recently read Douglas Adams' book, *Dirk Gently's Holistic Detective Agency.* Having liked his work in the past, my first misgivings came in Chapter four, where the reader is introduced to a character named Professor Chronitis, living in Cambridge. As most fans will know, in Adams' untelevised story, *Shada,* a character called Professor Chronitis, living in Cambridge, is a retired Time Lord, whose time machine is disguised as his study.

What a surprise when Prof. Chronitis turns out to be 200-plus years old, and his study is a time machine. Coupled to the fact that later in the book an alien tries to save itself (an event which would mean life never began on Earth) by travelling back in time, I was a teeny bit miffed.

While there is nothing to prevent Mr Adams from re-using these concepts, he might have done it more subtly.

A. Wixon,
Preston,
Lancs.

(It wouldn't have been so bad if the book was any good . . . – Ed.)

END THE CHARADE?

Doctor Who has always been an imaginative, eerie, gripping, original, action-packed and polished programme, and the only one of its kind in the world. I always found it annoying in the mid 70s, that even with stories like *Deadly Assassin,* this was regarded as a children's programme, which it certainly wasn't. I was pleased that these shows got high ratings.

With the arrival of Colin Baker, the show was collapsing. Every show was awful, some worse than others, but *Revelation of the Daleks* left me feeling as though I had just seen a murder. Then came all this build up to *The Trial* – the biggest load of twaddle I have ever seen. I found it criminal for the show to be called *Doctor Who.*

Then came last season; for the first time ever I found myself switching off. I couldn't bear it. What annoys me most about the series now is the fans and your magazine "covering up" for this rubbish. For me, *Who* is dying a slow, drawn out death.

The show should get a more intelligent, appealing Companion, and a more intellectual, moody, alien, muscular Doctor. It should cut out the overt humour and replace the ridiculous new music with the classic, eerie, mysterious theme and title sequence; put the show out later; bring back Dudley Simpson's music and get a new producer.

If improving the show is too sensible an idea for even the BBC to accept, then just end the show. As a fan of Central's *Crossroads* said in a recent interview " . . . It's for the best that it's ending. Imagine if you had a friend who became very ill. You'd prefer to see him put out of his misery, wouldn't you?"

Ashley Fulmer (Age 36),
Swindon,
Wiltshire.

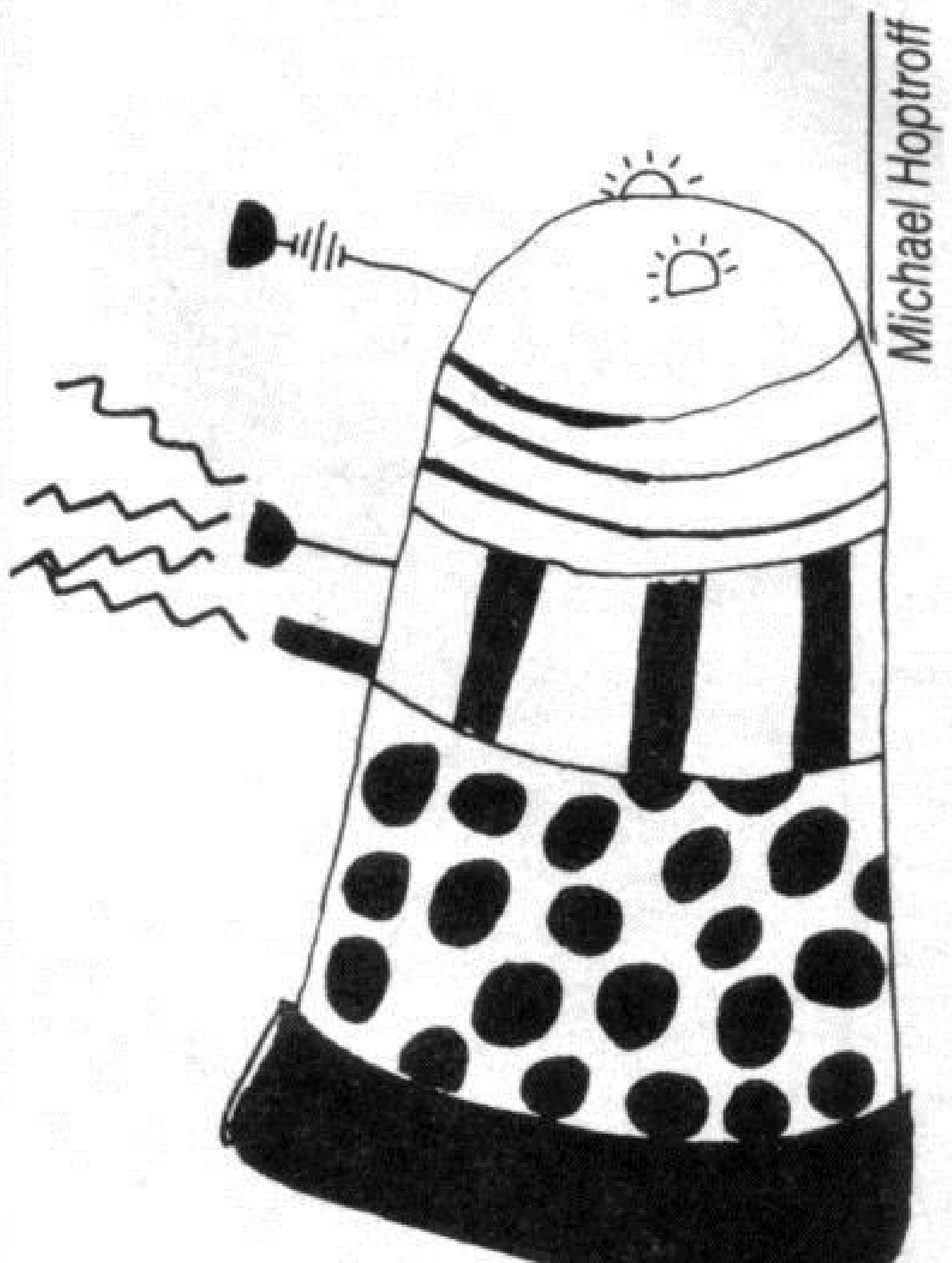
Sorry we had to cut your letter, Ashley.

AND THEN THERE'S THIS . . .

A couple of days ago my family and I went to the Kew Bridge Steam Museum. When we got there, there was a lorry parked outside the museum. I had a look in the back and inside was a Dalek! We went inside the yard and saw about four BBC lorries. When we had looked inside the museum, we took a photo of a Dalek and saw Sylvester McCoy and Sophie Aldred doing one of the scenes in *Remembrance of the Daleks.* Afterwards we went to Kew Gardens. I thought it was a truly exciting day.

Michael Hoptroff (Age 10),
Epsom,
Surrey.

(So for some at least, the magic continues . . .)

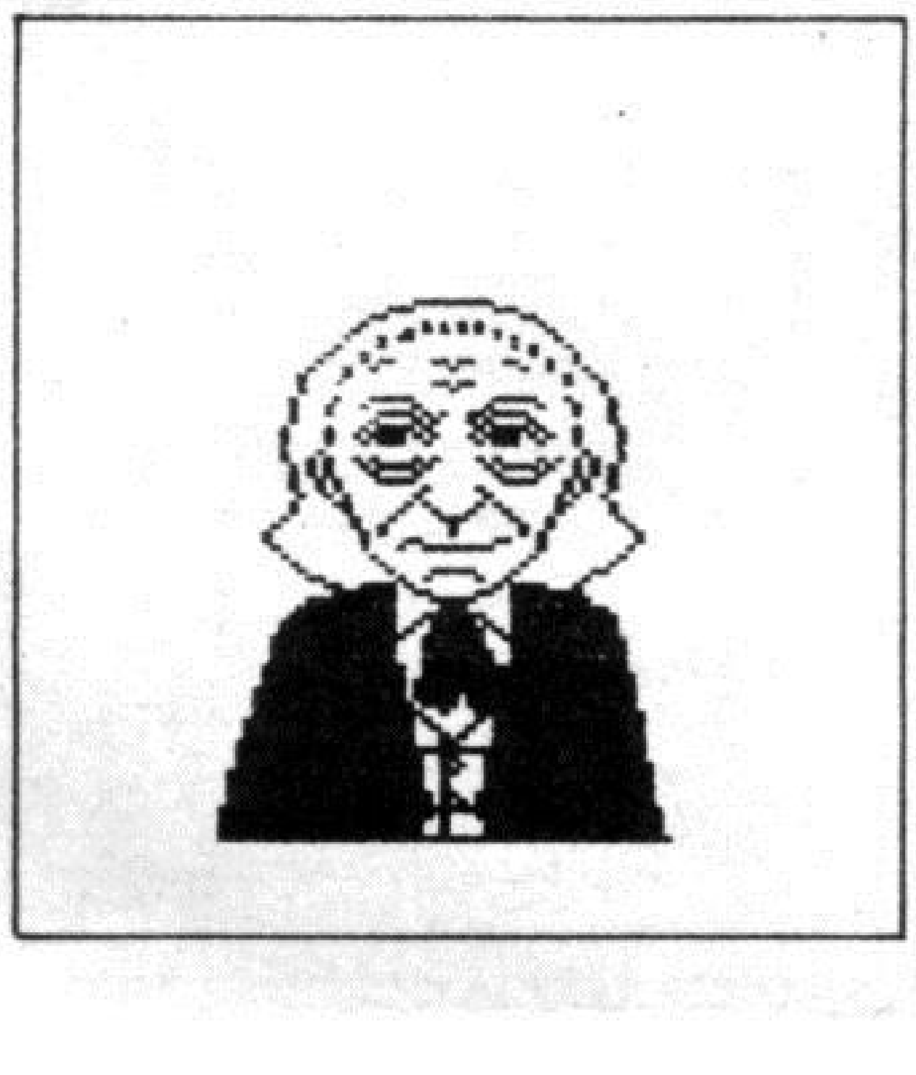


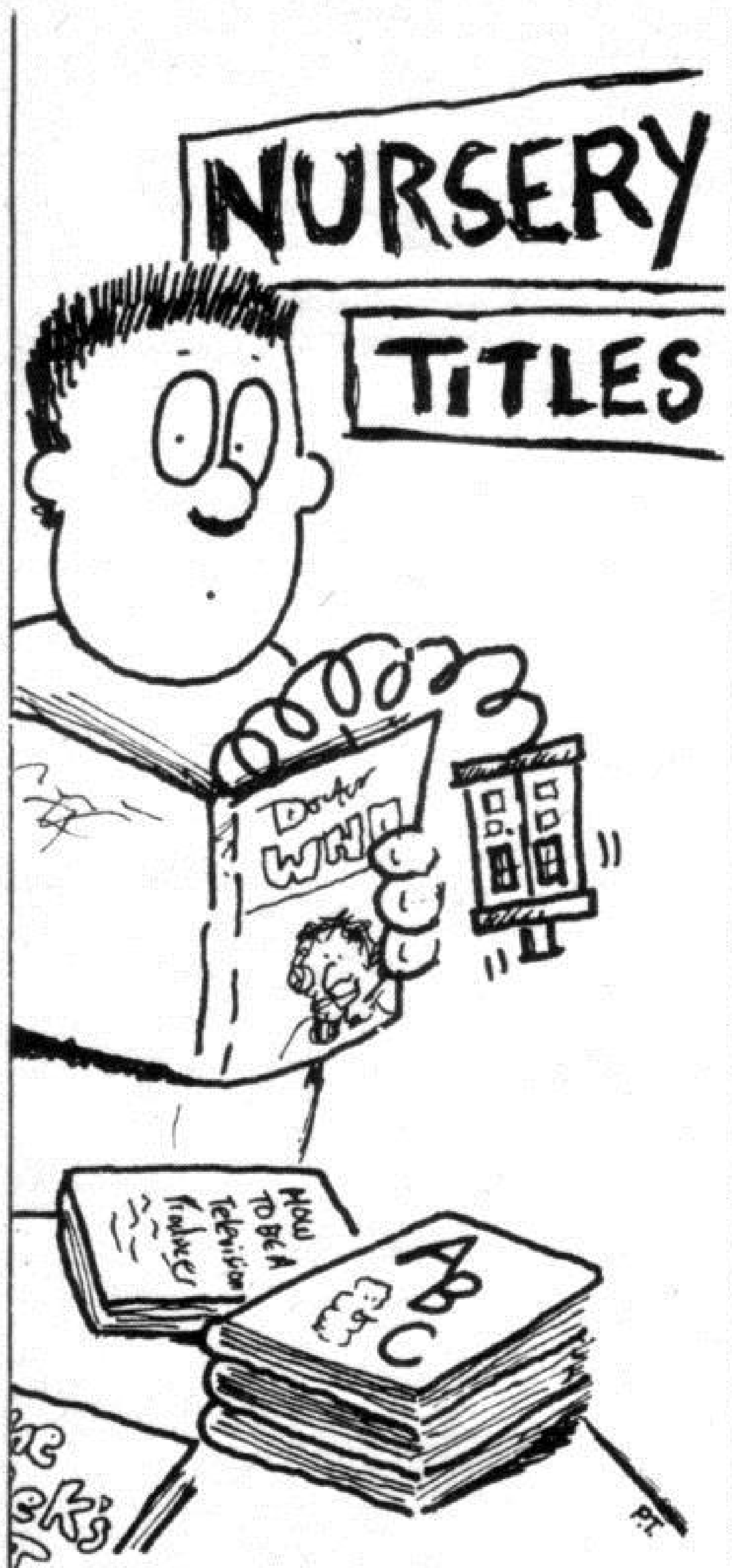
Michael Hoptroff

BOOK BUYING HORROR

I entirely agree with Jason Butler, who, in **DWM** Issue 134 said, "AAAA-AAGH!" to all those, "mindless imbeciles," who persist in thinking that *Doctor Who* is a children's programme. But the problem goes far deeper than Mr. Butler probably realises. If you are a "Trekkie" you may walk into almost any book store, and, with your head held high, browse along the adult SF shelf, picking up the latest *Star Trek* novels. If, however, you're a "Whovian" like me, you've got problems. Here is a step-by-step guide to shopping and buying *Doctor Who* literature:-

1) Walk into any "good bookshop".
2) Walk past the *Star Trek* and *Blake's Seven* books on the adult shelf.
3) Walk past the teenage "Books for Older Children" section.
4) Close your eyes, take a deep breath. . .
5) Dash as quickly as you can into the ▶

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ABC

infants' department (probably identifiable by colourful alphabet cut-outs on the wall).

6) With the minimum of fuss, cast your eyes over the Enid Blyton rack, grab and buy the *Doctor Who* novel you want, then get out of the shop before anyone you know sees you.

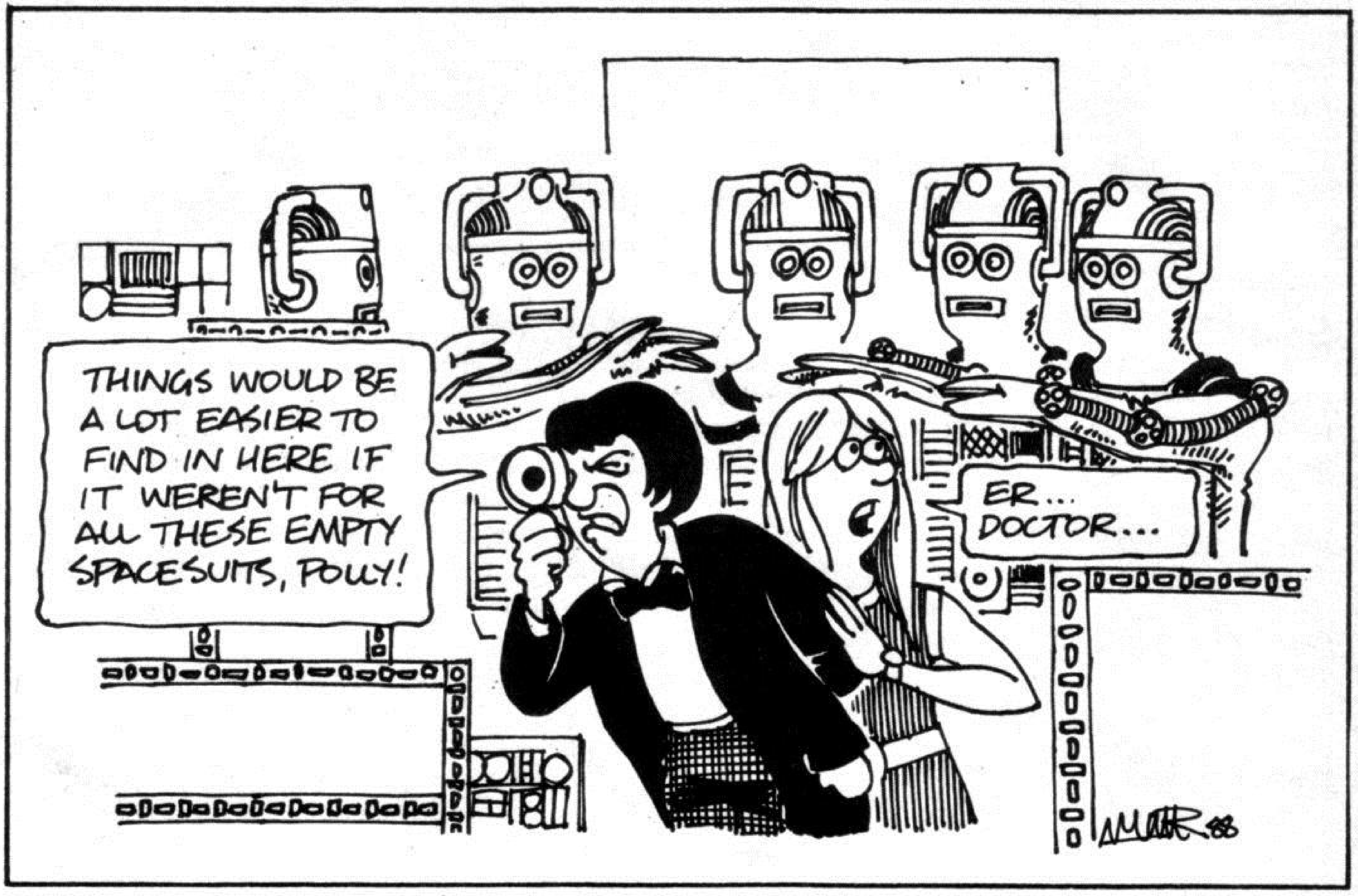
7) If you also want to track down one of Peter Haining's hardbacked volumes, then your humiliation is not yet over. You will probably find them, as I did, on a little shelf marked "Pop Up Colouring Books" along with *Mr. Men* and *My Little Pony* publications.

8) Cry out in anguish – "There must be something we can do, some petition we can sign!"

If anyone, anywhere has strong opinions about the subject I have raised, please write to me. I'm sure we can mobilise our combined forces, and stop the intelligence of thousands of British *Who* fans being mocked and ridiculed in the ways I have described.

James Griffiths,
The Orchard, Abbotts Lane,
Penyffordd, Nr. Chester,
Clwyd, CH4 OHW.

Nick's View


THINGS WOULD BE A LOT EASIER TO FIND IN HERE IF IT WEREN'T FOR ALL THESE EMPTY SPACESUITS, POLLY!
ER... DOCTOR...

DEVELOPING SHOW?

Well, Mr Tim Munro, if you really believe our 'wonderful' press took up an anti-JN-T campaign because they agreed with the criticism, go ahead living in 'cloud-cuckoo-land' – I was under the impression the press printed what the people wanted to read: scandal. That is what sells papers. Perhaps you'll find the reason why **DWM** has taken a pro-JN-T stance is simply because JN-T isn't doing as much harm as the so-called 'long-term fans' like to make out.

I agree with David Houlgate's comment that JN-T has been with the show *too* long, and I'm sure nobody knows that more than JN-T himself, as he has been trying to give up the position for some time. As Gareth Negus, I found little to complain about in Season 24 (with the exception of *Time and the Rani*). Perhaps, the so-called 'long-term fans' should be let in on the secret: *Doctor Who* is only a television programme. Why they take it so seriously I'll never know.

It is a common fault in people, that they look back at the past through rose-tinted glasses. People remember what they want to remember, and conveniently blot out what doesn't tally with their idea. It's alright for Richard Matthews to say Sylvester McCoy is too O-T-T, and then talk about the great past – what about good old Patrick Troughton? Sylvester McCoy is no more O-T-T than he was. If for Season 25 the BBC churned out some tacky 60s or 70s style serials, people would soon complain. It's a vicious circle, from which the programme makers cannot escape.

In order to survive, the programme needs to adapt to keep up with the times. I am totally opposed to Mr Munro when he says the long-term fans shouldn't be told to shut up or turn off; if they can't accept that *Doctor Who* has to evolve in order to survive, *they* are the hindrance to its continuance and not JN-T, Michael Grade, or the BBC as a whole, as they say. Unless they accept the future of *Doctor Who* they will up-root that which they are 'pledged' to protect.

A.J.E. Setchfield,
London E4 8LA.

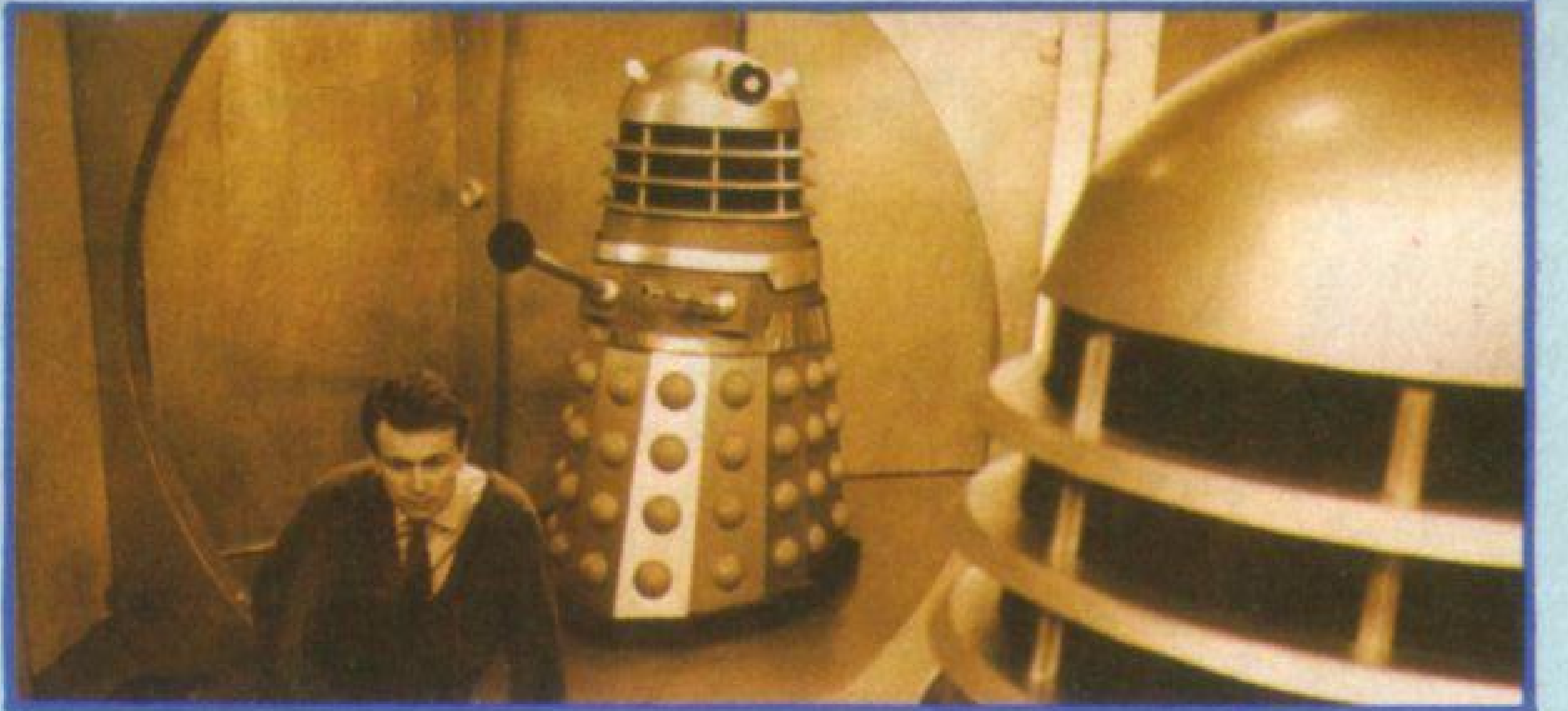
LEFT ITS MARK

I have been reading your mag for some time now, and I cannot understand what the majority of fans are complaining about regarding John Nathan-Turner. All this sack "Nathan-Turner" business is ridiculous, he has produced some of the best and most original stories I have ever had the pleasure of seeing, and while I agree that the last season did have its bad moments (and plenty of them I'm afraid), it was certainly original, and was it not the lack of this originality which fans complained of, regarding the first Colin Baker season?

I for one am looking forward to the 25th Season and intend to celebrate and rejoice; Sylvester is a great Doctor and a fitting replacement for Colin Baker, who I shall always remember with great affection and admiration. He gave an excellent performance in the only show which I feel sure has left its mark on me for ever.

Justin Webb,
East Looe,
Cornwall.

EPISODE GUIDE



SEASON ONE: WILLIAM HARTNELL

Code	Story Guide	No. of Episodes	Episodes In BBC Archive	Novelised	Novelised By	DWM REFERENCES			Original transmission dates (First and Last Episodes)	Notes
						Archive	Nostalgia	Flashback		
—	**PILOT EPISODE**	1	ALL							
A	**AN UNEARTHLY CHILD** by Anthony Coburn & C.E. Webber Dir: Waris Hussein Prod: Verity Lambert S.E.: David Whitaker	4	ALL	Yes	Terrance Dicks Titan Script Book	2, 58 132			23.11.63 14.12.63	Ian (William Russell) and Barbara (Jacqueline Hill) join The Doctor and Susan (Carol Ann Ford) on their travels.
B	**THE DEAD PLANET** by Terry Nation Dir: Chris Barry & Richard Martin (3, 6, 7)	7	ALL	Yes	*The Daleks* by David Whitaker	3	112		21.12.63 1.2.64	First appearance of the Daleks, created by Terry Nation and designed by Raymond Cusick. Alan Wheatley played Temmosus and Virginia Weatherell appeared as Dyoni. The story was filmed as *Doctor Who and the Daleks,* starring Peter Cushing as *Doctor Who.*
C	**BEYOND THE SUN** by David Whitaker Dir: Richard Martin (1) Frank Cox (2)	2	ALL	Yes	*Edge of Destruction* by Nigel Robinson	5			8.2.64 15.2.64	
D	**MARCO POLO** by John Lucarotti Dir: Waris Hussein (1-3, 5-7) John Crockett (4)	7		Yes	John Lucarotti	6, W85		113	22.2.64 4.3.64	Marc Eden appeared as Marco Polo in this sumptuous historic drama.
E	**THE KEYS OF MARINUS** by Terry Nation Dir: John Gorrie	6	ALL	Yes	Phillip Hinchcliffe	7			11.3.64 16.4.64	
F	**THE AZTECS** by John Lucarotti Dir: John Crockett	4	ALL	Yes	John Lucarotti	8, W84			23.4.64 13.5.64	
G	**THE SENSORITES** by Peter Newman Dir: Mervyn Pinfield (1-4), Frank Cox (5, 6)	6	ALL	Yes	Nigel Robinson	9			20.5.64 1.7.64	
H	**THE REIGN OF TERROR** by Dennis Spooner Dir: Henric C. Hirsch	6	1 • 2 • 3 • 6	Yes	Ian Marter	10			8.7.64 12.8.64	

NOTE: Producers (Prod) and Script Editors (S.E.) are only listed once until they change. Space does not permit us to list all personnel involved in each story, or separate episode titles. **BBC Archives:** Where no current episodes exist, or some are still sadly missing, we have left a blank for you to update should the situation change.

Target novelisations: where a book has been given a different title to the tv story, we have listed that different title. **DWM:** Letter prefixes indicate a reference to a Special (e.g. W85 – Winter 1985).

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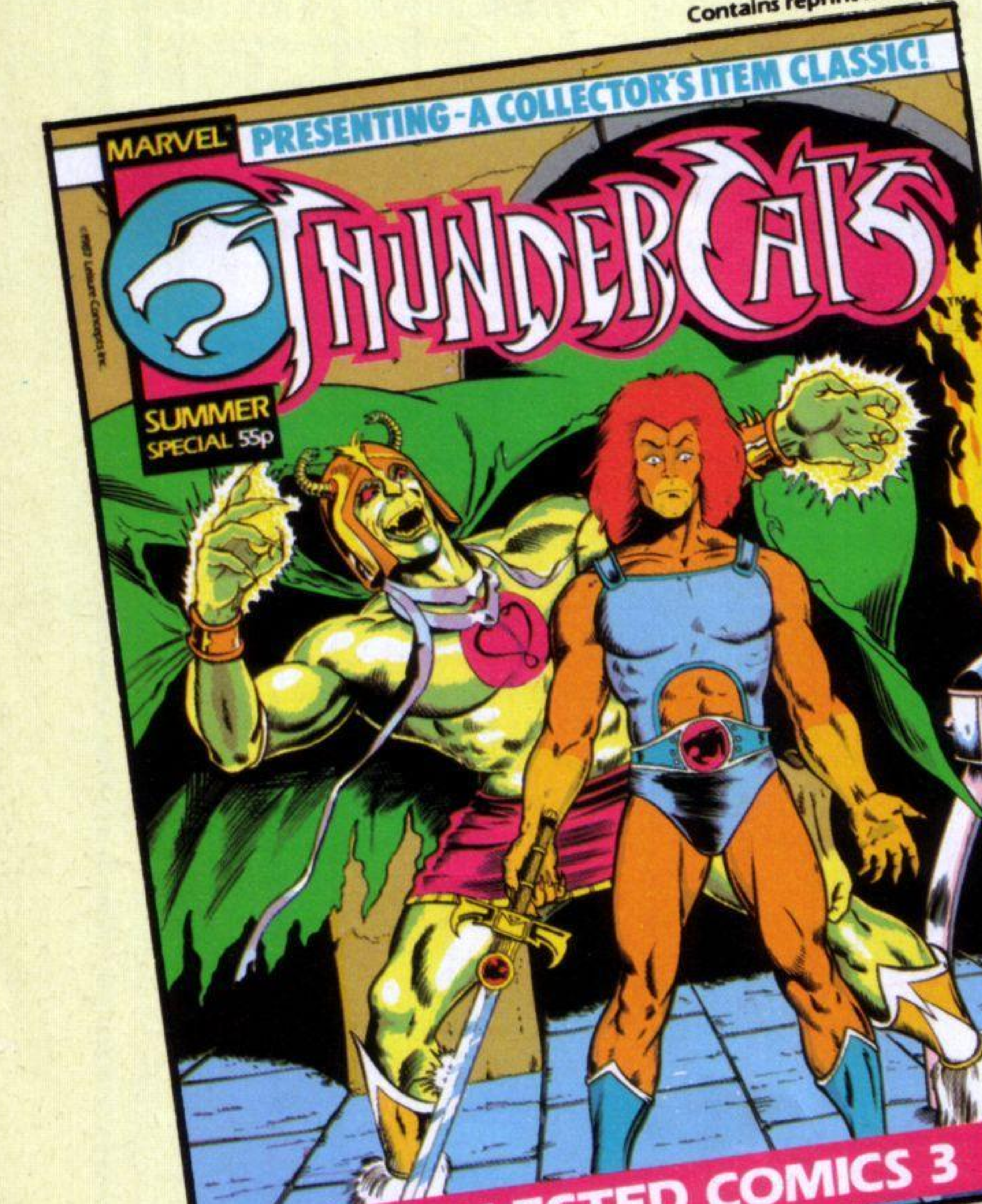
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